# PAGESETTER

## The George Pérez Magazine

#15

$10.95

Darryl Banks
Brian Michael Bendis
Tom Brevoort
Kurt Busiek
Alex Garcia
Tom Grummett
Allan Heinberg
Jamal Igle
Phil Jimenez
Dan Jurgens
Scott Kolins
Andy Mangels
Ron Marz
Brad Meltzer
George Pérez
Andy Schmidt
Scott Shaw!
Tom Smith
Marv Wolfman
Jim Zub
and More

Celebrating
30 Years of
George Pérez's
Relaunch of

WONDER WOMAN™

Best,
George Perez
.01
01/E

FOR PÉREZ FANS • • BY PÉREZ FANS

# PACESETTER
## The George Pérez Magazine

*COORDINATOR:*
*Eric Sellers*
*PUBLISHER:*
*Tony Lorenz*
*PRODUCTION & EDITOR:*
*Marcus Mébes*
*CONTRIBUTORS:*
*Ryan Axxel*
*Darryl Banks*
*Brian Michael Bendis*
*Tom Brevoort*
*Kurt Busiek*
*Michael Crouch*
*Alex Garcia*
*Tom Grummett*
*Col Janine Guinter*
*Allan Heinberg*
*Brian Houlthan*
*Benjamin Huang*
*Jamal Igle*
*Phil Jimenez*
*Dan Jurgens*
*Scott Kollins*
*Elena Krish*
*Andy Mangels*
*Ron Marz*
*Kevin McGovern*
*Brad Melzer*
*Andy Schmidt*
*Scott Shaw!*
*Scott Shindler*
*Tom Smith*
*Ne il Southwell*
*Bill Walko*
*Ruby Whitfield*
*Marv Wolfman*
*Jim Zub*
*and, of course...*
*George Pérez*

## IN THIS ISSUE

LETTER FROM THE PUBLISHER ..... 2
INTRODUCTION ..... 3
INTERVIEW WITH GEORGE PÉREZ ..... 4
PERSPECTIVES: TOM BREVOORT ..... 7
INTERVIEW WITH ALEX GARCIA ..... 9
INTERVIEW WITH KURT BUSIEK ..... 11
INTERVIWE WITH TOM GRUMMETT ..... 15
INTERVIEW WITH ALLAN HEINBERG ..... 19
INTERVIEW WITH DAN JURGENS ..... 22
INTERVIEW WITH SCOTT KOLINS ..... 24
INTERVIEW WITH ANDY SCHMIDT ..... 26
PERSPECTIVES: RON MARZ ..... 29
INTERVIEW WITH MARV WOLFMAN ..... 31
INTERVIEW WITH TOM SMITH ..... 32
WONDER WOMEN ..... 33
INTERVIEW WITH ANDY MANGELS ..... 38
GALLERY ..... 44
SPECIAL NEWS FROM THE PACESETTER HIMSELF ..... 63

This issue focuses on DC Comics' icon *Wonder Woman*. After *Crisis on Infinite Earths*, George Pérez brought Diana back to her roots, reinvented her, and breathed new life into the character. Now, with the 75th Anniversary of her debut, along with the new movie, *Pacesetter* celebrates George's work with Princess Diana of Themyscira.
**NEXT ISSUE: The Ultimate Marvel Checklist**

*About our Cover:*
Our front cover is graced by Princess Diana of Themiscyra, peaceful and pondering. Colors by Alex Garcia. On the back we have a portrait of the fierce warrior and emissary of peace in man's world, Wonder Woman. Colors by Tom Smith.

*Pacesetter, The George Pérez Magazine*, volume 2 issue 15, Summer 2017. Published by Tony Lorenz Productions. No subscriptions available. All artwork by George Pérez unless otherwise noted. Art copyright © by George Pérez and all copyright holders, and cannot be duplicated without permission of those copyright holders. Text copyright © by the respective authors, and cannot be duplicated without permission of the authors and/or publisher. Printed in the United States of America. Please address all inquiries to: Tony Lorenz, 31057 Temple Stand Ave., Wesley Chapel, FL 33543. Email: TLorenzP@yahoo.com. Reproduction of this publication for review purposes only. We reserve the right to reject or edit submitted materials.

PACESETTER
The George Pérez Magazine

Tony Lorenz
31057 Temple Stand Ave.
Wesley Chapel, FL 33543
TLorenzP@yahoo.com

FOR PÉREZ FANS • • BY PÉREZ FANS

F•R•O•M T•H•E P•U•B•L•I•S•H•E•R

Hello Pérez fans! Welcome to a new issue of *PACESETTER: The George Pérez Magazine* #15. With this issue, we celebrate 75 years of DC Comics' iconic character Wonder Woman. Through the test of time, Wonder Woman is still as popular as ever. You could say that Wonder Woman is one of the "Mount Rushmore" characters of comics.

George's incredible five-plus year run on *Wonder Woman* started as co-plotter and artist, evolving to full-fledged writer for the series. Fans and pros alike still hold George's run on the series in high regard. Like a classic movie, you can go back and reread the series, and the stories and art are still fresh and original as ever.

Once again, I want to thank Eric Sellers for taking charge on this issue. Eric has done a fantastic job lining up an all-star list of contributors and material for this issue. This issue's proceeds will go to Disabled American Veterans.

It's hard to believe that it has been seventeen years since the first issue of *PACESETTER* (originally called *The George Pérez Newsletter*) was published. I must say, there would never have been an issue #1 let alone still going after 17 years if not for the incredible person and an amazing talent in helping me put together this great magazine that I hope that George's is proud of. Thank you Marcus Mébes. I couldn't do it without you.

Next issue is already underway. The "Ultimate Marvel checklist issue." I really need art for the gallery section (convention sketches, commission pieces, original art, etc...). Anything that sees print *PACESETTER* gives the contributor credit in the issue along with a free copy. I'm always looking for art, articles, trivia and more for future issues. If you've got an idea for a theme for an issue, let me know. This is a magazine ***by Pérez Fans, For Pérez Fans***.

If you are missing an issue or would like to check out more, check out the ad in the back of this issue. All issues are available to order in softcover and hardcover format at Lulu.com.

*Tony Lorenz*

TLorenzP@yahoo.com
31057 Temple Stand Ave.
Wesley Chapel, FL 33543

# INTRODUCTION

*by Eric Sellers*

Fictional Heroes/Real Heroes

Hi. I'm Eric Sellers and I helped coordinate this special issue of the *PACESETTER: The George Pérez Magazine* to help raise awareness for American Disabled Veterans. This issue covers George's legendary run on *Wonder Woman*. I hope you enjoy the magazine. I was very fortunate to have the opportunity over the last 15 years to be a part of this magazine. As a veteran, working on this magazine has helped me with my own issues that occurred in service.

There are countless vets that are in need, with staggering homeless and suicide rates among veterans. Our real life heroes suffer through TBIs, PTSD, depression, etc… as a result of their service. These heroes should never be forgotten. I challenge each and every one who reads this to go out and help a veterans in need. A random act of kindness can mean the world to someone. We all need love. As a fictional heroinen Wonder Woman has inspired women and men for generations. We spotlighted a few in this issue too. We can use that fictional heroine as example in our own lives and follow Diana in peace and love to everyone. Love can change the heart of an enemy into friend. Volunteer whenever you can and give back to those in need. There are countless great organization that help veterans. Please consider giving of your time and talents to them.

I want to thank the kind men and women who contributed their time and talents and lending their name to the issue. I appreciate every single one of you for taking time out of your busy schedule and helping us.

Mr. George Pérez is a living legend in the comic book industry and has been kind numerous times to let us use this magazine to help worthy causes. Thank you, George!

As this is my last article for the magazine I want to thank Tony Lorenz, the publisher for being part of the magazine for 15 years. Thanks, Tony. I appreciate your support, kindness and patience when I dealt with my own medical issues.

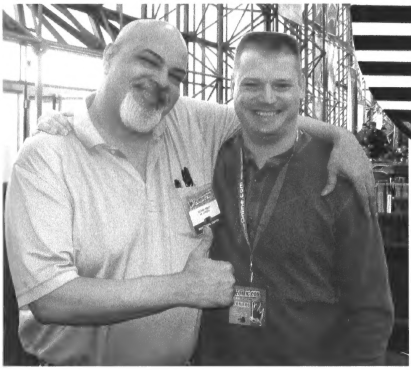


*Photo by Jeff Streeter*

# INTERVIEW WITH GEORGE PÉREZ

*by Tony Lorenz*

TL: George thank you for taking time out for your fans in *Pacesetter*. This issue's theme is your work on *Wonder Woman*. Where does that series rank compared with all the work that you've done over the years?

GPz: It's definitely one of my proudest moments, due in no small measure to the fact that it wasn't what the fans expected me to do as a follow-up to *Titans* and *Crisis*. After all, I pretty much had my pick of future assignments and taking on a reboot of *Wonder Woman* came as quite a surprise to many.

TL: Originally you were only going to do th first six issues. what made you decide t stay on for a lot longer?

GPz: Well, I had a particular story I wanted t tell, a story arc that I originally conceive as part of the pre-*Crisis Wonder Woma* run. I had been inspired by what Mar Wolfman did in the *Titans* books featurin the mythological Titans on Paradise Islan and I've always been a big fan of Ra Harryhausen movies. I wanted to do a stor that had Diana facing myriad and sundr creatures and characters from classic Gree mythology. Taking another cue fro Stan Lee and Jack Kirby's "Trial of th Gods" stories in *Thor* I came up with th

*Art for the Wonder Woman trading card*

basic framework of what would become the "Challenge of the Gods" story arc. However, it became apparent that I couldn't do that story until I'd firmly established Diana as a character, since she now had no history and, in order to do that right, I'd have to move the "Challenge" further down the line, thus extending my run to at least a year. As it turned out, I still had more stories to tell beyond that

TL: What made working on *Wonder Woman* so special?

GPz: She's iconic. She is probably the most well known superheroine in comics. And that's where I believe many of her problems over the years have stemmed. Many people thought of her only as a superheroine... a female Superman, if you will. I always felt that she was more of a fantasy figure. Her roots were in a combination of Greek and Roman mythology with science fiction thrown into the blender. Having seen how Walt Simonson used an extra emphasis on Thor's Norse mythology background to further emphasize that the guy was a god and not just your standard superhero, I thought that approach could work with Diana.

I had a blast going through books of on Greek myths as I researched stuff I would incorporate into the new *Wonder Woman*. I think another reason this book felt special was that it was going to be a challenge for me. After all, several creators had made attempts to boost *Wonder Woman*'s sales during its history, but I was the first one allowed to do it from scratch. Correct that: Greg Potter was first. He was the writer who came up with a lot of the basic ideas that I would use as my starting points for the character, most notably the Well of Souls and the concept of the Amazons being the reincarnation of slain women through pre-history. Greg also came up with the idea of Ares being the first main threat and Boston being Diana's home base on Man's World. From there on, however, I was pretty much changing stuff and making it my own. After issue 2, Diana was flying on my wings.

TL: When you took over as full writer, how did you feel? Were you nervous about it?

GPz: Not particularly. I had a pretty good grasp on how to get my ideas across in words. My initial problems dealt with the handling of expository dialogue. Karen Berger, my wonderful editor, thought that my first ten pages of *Wonder Woman*#17 were too wordy and the characters seemed to lack personality and spoke stiffly, as if lecturing rather than conversing. I was also doing a disservice to my own artwork by over-explaining stuff that was already clear in the artwork. George Pérez the writer was not letting George Pérez the artist carry his own weight in the storytelling. Karen had me totally rework the first pages—not concerning herself with hurting my pride, but looking at the bigger picture. She just wanted *Wonder Woman* to be a good comic and she did exactly what a good editor should do. She made her suggestions and had me follow up on them. And she was so right. The next draft was so much better, although she still had to trim some text here and there to leave room for the art. I would get a lot better at keeping my dialogue fluid and concise, but I wouldn't have gotten better had it not been for Karen. She's my gold standard among editors.

TL: Would you ever consider working on *Wonder Woman* again, or have you pretty much got it out of your system?

GPz: I think I've done all I wanted to do with Diana. With so many others having added their spin to the character since my departure it could never be the same for me. I was blessed with the opportunity of having a blank slate to work with when I took on *Wonder Woman*, one of comicdom's most well-known characters— and definitely the most well-known superheroine. Chances like that come but very seldom in one's lifetime.

TL: Thanks again for all you great work! All your fans and I eagerly wait you next exciting project.

*Originally published in* Pacesetter *#6, Spring 2005.*

"George Pérez has a positive influence on everything he does. *Wonder Woman* is no exception. George was even influential to my comic art development. Wonder Woman's iconic status has a lot to do with the creative vision of Mr. Pérez."

—Darryl Banks-Comic Book Artist

"George's run on *Wonder Woman* made me complete rethink my opinion of her as a character and her place the DC Universe."

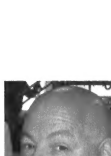
—Jamal Y. Ig

"I love George and his work so much. He is a rock star to me, and he was *very* kind to me when I met him as a teen. He really focused me and helped me stay on my path.

I've made such a deal about the kindness Walt Simonson showed me, but—truth be told—Pérez was just as kind... and I came up to him years later and I told him so.

I will be forever grateful that he unretired from Marvel to do the last pages in our *Avengers* finale special years ago. Still, his last marvel work.

IDW has put out amazing archival work of his very special art. Go g all of it."



—Brian Michael Benc

"Incredible detailed artwork and rock solid storytellin George's *Wonder Woman* run struck that perfect balance old and new, vintage but progressive. Even while it trailblaze new ideas and expanded on the mythology of the Amazon it also felt intimately familiar, like those elements shou always have been there. That's the sign of a true classic."

—Jim Z

While by the 1980s, *Wonder Woman* had achieved the status of a super hero icon due to the interlocking facts that she was the most popular and long-lived female super hero of the Golden Age, that she had been adopted as a mascot and a symbol by Gloria Steinem on behalf of the Women's Lib movement, and that her television series starring Lynda Carter was well-remembered and still airing in reruns, the fact of the matter is that her comic book series had been a poor seller for many, many years, kept alive in order to facilitate the licensing of the character more than due to any particular creative impulse. Diana was a shell of her former self, a "big-3 headliner" in reputation only, a character seemingly past her prime.

But that changed when George came on to the series. There had been other creators of note who had chronicled the Amazing Amazon's adventures over the years, but not one whose career was at that moment as red-hot as George's—he was coming off of the twin successes of the phenomenally popular *New Teen Titans* revival and the universe-bending *Crisis on Infinite Earths*. Additionally, he was spiritually a part of a troika, along with John Byrne on Superman and Frank Miller doing *Batman: The Dark Knight Returns*—a concentrated effort on the part of DC to reinvigorate their most central characters and make them relevant to a modern audience of comic book readers once again.

While he wasn't originally brought onto the book as the writer, George was the spiritual spine of the series from the get-go, and it is his sensibility that ultimately charted the course for the character. Along with writers/scripters Greg Potter, Len Wein and Mindy Newell, he brought great depth and sensitivity not only to Diana herself but to her world, fleshing out both her supporting cast and her environment on both the Amazonian side and within "man's world." What's more, he made the series visually exciting, combining the large scale that made *Crisis* a success with his love of Greco-Roman design. This was as dynamic as Wonder Woman had ever looked, and as contemporary as well. The stories got larger, more mythological in the manner of *Thor*, and the threats carried weight and menace. They became, as much as anything in the fantasy world of super heroes can be, very real.

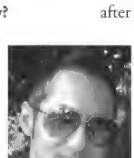
There had been a certain stigma to buying *Wonder Woman* in the 1970s for many boys—it was firmly seen as being a "girl's comic," and you were likely to be mocked if not outright punched if you were found reading a copy. George changed this. While *Wonder Woman* remained as female-friendly and aspirational as ever, his work and the sophistication therein made it acceptable for the male audience that was at that point the backbone of the comic book direct market to purchase and support a *Wonder Woman* series.

*Art by Alex C*

# INTERVIEW with ALEX GARCIA

**Interviewed November 2016**

**Pacesetter: Hi Alex! Thanks for taking the time to be interviewed. You have contributed many pieces of fan art over the years to *PACESETTER*. What made you a fan of Mr. George Pérez? Do you remember the first George Pérez artwork you saw?**



Alex: I'm not sure what was the first comic with Pérez art that I saw, because in the 80s George Pérez was everywhere (*Avengers, Fantastic Four, Justice League, New Teen Titans*). I will say it was probably some *Avengers* story and then *New Teen Titans*, but after I saw his art (and loved it) I immediately became a fan and started to search out everything that had his name on it

**Pacesetter: Do you have a favorite storyline or issue that George drew?**

Alex: I have a lot of favorite stories drawn by George. My top favorite is probably from *New Teen Titans*—it was "Runaways." I love the story and the art, but it's hard for me to just pick one favorite storyline from his *Titans* run, because I think everything was perfect at that time. I also love *Crisis on Infinite Earths*. It was my dream come true: Pérez drawing *all* the DC comics characters. His *Wonder Woman* was exquisite—all the Greek details were amazing. *War of the Gods* was really good; maybe underrated at that time, but he did a great job with all the DC characters in that saga. I could continue telling about favorite stories that George drew/wrote, because I like *all* his work.

**Pacesetter: Do you remember your first time seeing the character Wonder Woman?**

Alex: I think probably I saw Wonder Woman for the first time in the *Super Friends* cartoon and in the *Wonder Woman* TV show that ran at the same time in the early 80s on my local TV.

**Pacesetter: We are celebrating 30 years since the 1987 *Wonder Woman* relaunch. Were you a fan of the book?**

Alex: *Of course* I was a fan of the book. I followed Pérez since the first minute I saw his art, and after *Crisis* I was waiting for his next work, so *Wonder Woman* by George Pérez was a mind-blowing moment. My favorite artist and one of my favorite characters; what's not to love!

**Pacesetter: What do you think it is about the character of Wonder Woman and George's portrayal of her that keeps his run on the book relevant still today with his artwork seen in the trade paperbacks, omnibus, action figures, stamps, etc..?**

Alex: Absolutely, George's vision of Wonder Woman was so detailed, and not just in the art, but in the stories, the background, the supporting cast, etc. He has built a complex background for Diana, so rich and interesting that his work in that book is a reference for all writers that take over *Wonder Woman* these days, because the Pérez vision of the character is probably *the* best version of her.

**Pacesetter: Thanks for taking the time to be interviewed. Are there any upcoming projects you would like to talk about?**

Alex: Well, I have some works done for Argo Comics that will see the light sooner. I'm working on some private commissions and I'm open to take works.

**(Editor's note: Alex's artwork and storytelling will appear in *Royal Explorers of Oz* #4, to be available summer 2017. Alex is currently available for commission work—original art, pinups, sequential panels, cover recreations, etc. Alex can be contacted by email at aleg7472@gmail.com.)**

# INTERVIEW with KURT BUSIEK

**Interviewed 2016**

**Pacesetter: Hi Mr. Busiek. Thanks for taking the time to answer some questions about your legacy with *Wonder Woman* and Mr. George Pérez as we celebrate her 75th Anniversary and 30th anniversary of the *Wonder Woman* relaunch. Do you remember when you first saw the character *Wonder Woman*? Was it in the comics or another media?**

Kurt: I don't remember ever not knowing who Wonder Woman was, so I must have encountered her at a pretty early age. She wasn't on TV when I was very young, so I must have encountered her in comics. But my parents didn't approve of your standard American comic books (newspaper strips and European albums like *Tintin* and *Asterix* were fine), so it would have to have been while at a friend's house, or at the barber shop, or somewhere along those lines that I'd have seen Wonder Woman in her own series, or a *JLA* comic. I have no idea what that first encounter would have been—I don't remember not knowing who Superman, Batman or the Flash were, either. Whatever that experience was, it's lost to memory.

**Pacesetter: You have written the Wonder Woman character in a variety of comic book projects. How did you get to write a fill-in issue of the 1942 *Wonder Woman* volume? Was that the first time writing her as a character or was it in *Justice League of America*? I know sometimes stories are written as inventory stories and used at a later date.**

Kurt: The *JLA* story would have been first, but not by all that much. I've written a few stories that sat in a drawer for a long time before being published, but not in the early days. Back then, when I got hired, it was generally because editors had specific holes in their schedules they needed filled, or they had series with no regular creative teams (like *Tales of the Green Lantern Corps*) that used up inventory material pretty quickly.

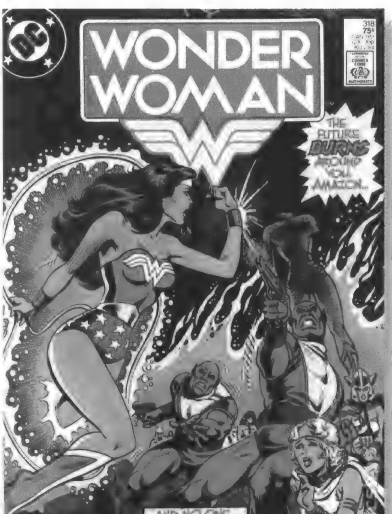
Anyway, the JLA story came about because I was up at DC looking for work, and Len Wein told me that he'd offered a British writer named Alan Moore his pick of *Swamp Thing* or *Justice League*, and whichever title Alan didn't take, Len would need fill-ins for.

So I went home and came up with a *Swamp Thing* fill-in and a few *JLA* fill-ins, and by the time I got back to DC, Alan had picked *Swamp Thing*. Len didn't actually buy any of the *JLA* stories I pitched him that day, but we talked more about what sort of stories he needed, so that gave me enough of a sense of what his requirements were that when I pitched "The Supremacy Factor," he bought it.

The *Wonder Woman* fill-in would have been a similar process—the editor there was Alan Gold, and he'd been editing the book less than a year. I don't know if the book was running late on the schedule, or Alan just wanted to give a new writer a chance, but he offered me a shot at doing an issue, and I went for it.

My first pitch was to send Wonder Woman to the future, to do a story that teamed her up with the Legion of Super-Heroes (I liked the Legion a lot, and thought a cool team-up would bring in more readers and it'd allow us to tell a story of what Paradise Island was like in the Legion's era, which I think had never been established. Alan liked the idea of a battle in the future—after all, it was a nice way to sidestep whatever was going on in the present-day continuity, as good fill-ins should—but the word came back that we couldn't use the Legion.

So I suggested we use a Green Lantern of the future as the guest-star, and then it turned out that the Green Lantern office didn't like that idea, either—they were fine with


WONDER WOMAN
THE FUTURE BURNS AROUND YOU, AMAZON...
AND NO ONE HAS THE POWER TO HELP YOU NOW!
THE NEW DC. THERE'S NO STOPPING US NOW.

people creating Green Lanterns of other space sectors left and right, but they didn't want future GLs of Earth's sector being established in books they had no oversight on.

In the end, the story didn't guest-star anyone—we set up a crisis on Paradise Island in the future that left the Amazons of that era helpless, had Queen Hippolyta reach back through time to get Diana, and had her deal with the problem. I can't argue that it was a great story, but it did the job, it was fun to work with a veteran artist like Irv Novick, and by the time the story was done, Alan needed it for the schedule, and so it got used.

I did another fill-in for Alan a year or two later, drawn by my friend Richard Howell—or at least, we started to. This time we actually got a guest-star approved, and did a story involving Wonder Woman, Superman and a new villain built on Greco-Roman mythology, but what with one thing and another, it didn't get finished before *Crisis* wiped everything away, and the story got shelved. But many years later, when I was writing *Superman*, there were schedule problems and we needed fill-in stories fast, so Richard and I resurrected that story, re-tooled it to make it a Superman story guest-starring Wonder Woman rather than the other way around (mostly that meant using Lois Lane instead of Etta Candy and setting it in Metropolis rather than Washington DC), and it finally saw print.

**Pacesetter: You also wrote *Wonder Woman* in a few issues of classic *Justice League of America* and the 1997 volume of *JLA*. How you think she functions in a team setting over her solo book? What do you prefer writing her in?**

Kurt: I think she works well either way. As a solo character, she's got a great setting—the whole Amazon origin story and the mythological background are a terrific context for distinctive, involving stories, and getting to explore that and build on it is a lot of fun. As a team member, you don't usually have much room to do a story involving the full scope of who the character is, with the setting and supporting cast and all, not unless you're specifically spotlighting her over the other team members—but in any team setting, she's still a versatile, powerful character with dynamic powers, a great costume and a forthright, well-grounded personality. So she's not going to fade into the background.

So as a solo character, you get to play with the whole tapestry, as a team member you get the value of a dynamic, effective character who contrasts well with other characters. It's kind of a win-win either way.

Given my druthers, I think I'd probably prefer writing her in a solo series—partly because I haven't gotten to do that much, and partly because I'm fascinated by the mythological and fantastic textures of her set-up and history, from the Greco-Roman

pantheon to characters like Minister Blizzard, Mister Genie, Desira Queen of Venus and so many others. I think it'd be a blast to really get to explore Wonder Woman in the context of what makes her unique—that she's the mythological hero, just as Superman is the SF-hero and Batman is the crime-hero.

But I can't really complain. It was a lot of fun writing her in *JLA* stories, too.

**Pacesetter: You also wrote the 1986 *Legend of Wonder Woman* mini-series that preceded the relaunch. How did that happen?**

Kurt: That came about because the original *Wonder Woman* series had been ended with *Crisis*, and the new series, which George would be drawing, was running slow in development. They'd started with a pitch from Greg Potter, but when George came aboard, it was reworked and retooled, and that took some time.

So there was a larger-than-intended gap between the end of one series and the beginning of the other. And back then, the deal DC had with the Marston Estate was that in order to maintain the rights to Wonder Woman, they had to publish something like four books a year that headline Wonder Woman—either her ow series or a title like *Sensation Comic* in which she was the lead feature. Sinc then, as I understand it, that's change and DC owns Wonder Woman outrigl now, but back then, they had to publis a certain amount of WW per year o lose the rights.

So Alan Gold had to pu together an emergency *Wonder Woma* project that would fill the hole in th schedule, but not steal any thund from the Pérez relaunch, when it w ready to go. So he hired Trina Robbi to draw it (and lined up Lois Buhal to letter and Nansi Hoolihan to colo making it an all-female art team on the grounds that Trina was longtime Wonder Woman fan wi a distinctive style who'd help mal this project special, but in a w that didn't undercut the new seri but instead looked back to the past, to the e Trina grew up on.

I'm not 100% sure why he hir me rather than have Trina write it herself, b he did, and I was a hungry writer, of course I took the job.

In talking to Trina about wh kind of story to do, she suggested that build it around the kind of story and char ters she loved when she was reading *Wond Woman* as a kid in the late 1940s. She sent Xeroxes of a few issues, two featuring Que Atomia and the Atom Galaxy, and the oth featuring Queen Solala and Leila of the La of Mirrors. I thought they were all charact worth revisiting, so I came up with a story volving both. I have never really been somec who shrinks away from the idea of "let's more."

At the same time, I wanted to something with the classic Golden A theme of Wonder Woman inspiring you women, and proving that "every wom can be a Wonder Woman," so I cooked Etta Candy's bratty niece Suzie (inspired Golden Age stories where Lois Lane ha bratty, dishonest niece, and Edmund fr

the Narnia books), to provide a character who could learn their lesson and being inspired by Diana.

It was a fun series to do. It didn't sell well, but it wasn't really supposed to. And it got very good reviews (I think *Amazing Heroes* ranked it as one of the ten best series of the year), which was very gratifying.

**Pacesetter: Why do you think the relaunched 1987 version has remained so popular? Did you read and enjoy it when it was originally released?**

Kurt: Of course I read it. By that point, I'd been reading *Wonder Woman* regularly for years, and on top of that I'd been a George Pérez fan since his work on *Avengers* and *Fantastic Four*, years earlier, so of course I was going to read it. And I think George did an amazing job (with the able collaboration of Len Wein, Greg Potter and others), bringing to the book a kind of dynamism and excitement that hadn't been seen in years. Plus, of course, that art—detailed and textured, it made the mythology come to life in a vivid, involving way. Back in the Silver Age, it often seemed like the gods in *Wonder Woman* were just a bunch of crabby men and women in togas, but George gave them some real regality and grandeur. The stories, the art, the rich characterizations and energetic action—it really took advantage of the core appeals of *Wonder Woman* and delivered on them really well. I'm not surprised it's looked at as one of the best runs the book has ever had.

**Pacesetter: You have worked with George Pérez on multiple projects but in *JLA/Avengers* you got to write Wonder Woman and have her drawn by George. How was that experience?**

Kurt: It was a real treat—but then, working with George is always a treat. There's so much power and life to what he does, mixing that larger-than-life grandeur that makes superheroes so much fun, along with the specificity and humanity he brings to characters. When we did *Avengers* together, I used to joke that when I sent the plots off to George, they were decent stories, but when they came back, they were *Avengers* stories—he'd brought them up to a whole new level, where everything was exciting and electric and distinctive, and the worlds around the characters were so detailed you could practically sink into the page and be there.

*JLA/Avengers* was like that...but bigger. We pulled out all the stops, threw in everything *and* the kitchen sink, and George just went to town on it, delivering a work of majesty and grand texture. And writing dialogue for George's Wonder Woman was a blast. He knows how to make the characters distinctive and unique, and that's the case with just about anyone—but with Diana, it's a character he loves and knows from the inside out, and it comes through all the stronger.

That's a treat for the writer, who can then be a bit playful with the dialogue, because the story and emotion are already there in the art. So we get to enhance it, rather than having to make sure all the exposition and emotion is there in the dialogue. George's characters are great actors, so you can give them more nuanced dialogue, and have it work beautifully.

And characters he loves, like Wonder Woman, the Scarlet Witch or the Beast, well, it's even more fun.

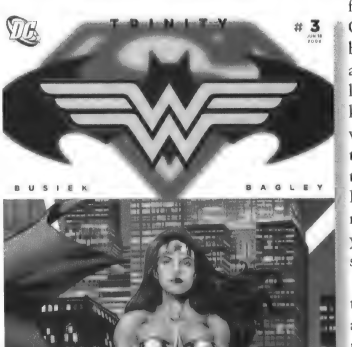
**Pacesetter: You have written Wonder Woman in *Superman* and *Trinity*. What do you think makes the Superman and Wonder Woman relationship so dynamic?**

Kurt: I think they're both strong, dynamic heroes, but they're also both very empathic, caring heroes. They want to help, want to understand. And at the same time, they come from very different worlds. Wonder Woman's stage is the vast sweep of fantasy and mythology, while Superman's is science and the cosmos. So they have a natural rapport, as heroes who are strongly sympathetic to those they inspire and protect, but they're also a study in contrasts. Diana grew up in a mythic setting, and has to learn to be a modern-day human; Superman grew up in bucolic, pastoral surrounding and has to adjust to being something like a god. They have different viewpoints, different experiences, different backgrounds, and similar goals.

So there's plenty to write about.

**Pacesetter: Any final thoughts on the character of Wonder Woman and George Pérez? What do you think has made them both legends?**

Kurt: I think I've probably covered a lot of that already—both what makes Wonder Woman so interesting and what makes George's work so engaging. Wonder Woman's got a whole legend-structure around her that's rich in texture and theme, and she's bold and dynamic, so she makes an ideal lead character for that setting. And George, aside from being affable, smart and dedicated, draws like a dream. He knows what he's doing, whether he's taking you to alien worlds or to the depths of Tartarus. He makes you feel it, makes you care, makes you a part of whatever story he's telling you.




So that's why they're both legends—and they're legends that complement each other, as well. George brings out the best in Wonder Woman and her world, Wonder Woman brings out all of George's strengths, too. It's an ideal pairing of talent and subject.

**Pacesetter: Thank You for taking the time to speak with us. Are there any projects that are coming out that you would like to tell about?**

Kurt: It's been a pleasure. As for what I'm currently doing, I'm still doing *Astro City* with Alex Ross, Brent Anderson and others, as we have been for over twenty years now. We're currently coming out regularly from Vertigo and every issue's a good jumping-on point. Over at Image, I'm doing *The Autumnland* with Benjamin Dewey, Jordie Bellaire and John Roshell. We recently finished the second arc, and are at work on the third—an epic saga of gods, heroes, fate and wonder in a world of animal-people that's not what it seems.

Other than that, I've got a few other projects in the works, but none of them are on the schedule yet, so I'll wait to talk about them more when they're more imminent.

Thanks!

# INTERVIEW with TOM GRUMMETT

**Interviewed 2016**

Tom Grummett is a legendary comic book artist who co-created *Power Company* and *Section Zero*. He has drawn almost every character for DC and Marvel Comics.

**Pacesetter: Hi Mr. Grummett. Thanks for taking the time to answer some questions about your legacy with Wonder Woman and George Pérez as we celebrate her 75th Anniversary and 30th Anniversary of the *Wonder Woman* relaunch. Do you remember when your first saw the character? Was it in the comics or another media?**

Tom: That was a looong time ago… but I think the first time I clapped eyes on the character of Wonder Woman was an early *Justice League* story. I was probably five or six years of age, and Mike Sekowsky was likely the artist of the story… and I have no memory of what the story was.

**Pacesetter: Were you a fan of George's artwork before you had a chance to work with him?**

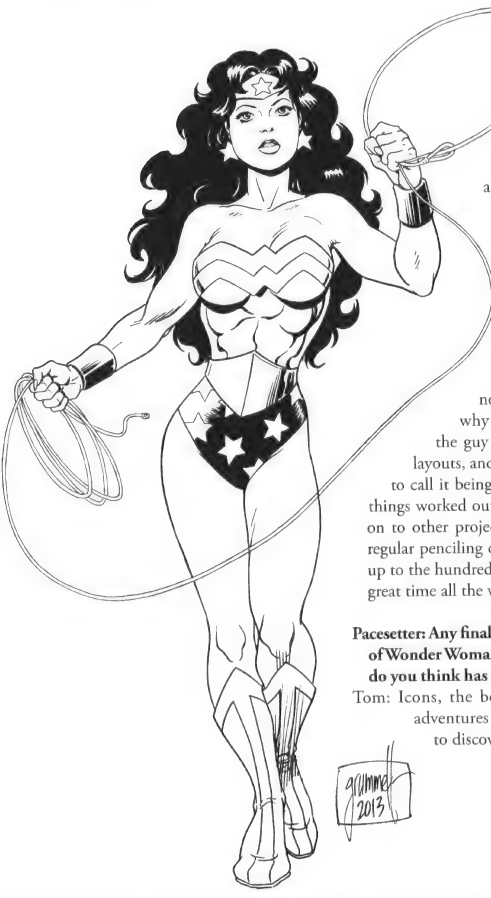
Tom: Oh, absolutely… George's work was huge for me, and he was certainly an influence. I followed *New Teen Titans* right from the get-go, and ate it up.

**Pacesetter: You have worked with George on multiple projects. One of the first two were *Secret Origins Annual* #3 featuring the Teen Titans and *Wonder Woman* #32 both written by George. How was that experience?**

Tom: Initially, terrifying. The *Annual* was one of the earliest jobs I did for DC, and I'd done just a handful of fill-ins on *Animal Man* and a couple *Secret Origins* stories when the editor throws this *New Teen Titans* story at me, and by the way George Pérez is writing it. It felt like being thrown into the deep end of the pool, frankly. But, in the course of working on it, I had occasion to talk about the story over the phone with George, and he was great to work with… treated me like a peer, which was enormous for me.

**Pacesetter: Why do you think the relaunched 1987 version of *Wonder Woman* has remained so popular with stamps, toys and the omnibus still being made today of George's artwork on the character?**

Tom: First, Wonder Woman is an icon, without question. Second, for many readers that particular version of Wonder Woman whether they had been aware of the previou incarnations or not, became the definitive Wonder Woman. The relaunch of 1987 wa the launch of the new DC universe, and there was no going back. Somehow, George was abl to balance the mythological background of th character with th modern world in a way tha was perfect Looking back he pretty wel set the bar fo how the characte would be handled fo a long time to come.




**Pacesetter: You worke with George in *Th New Titans* too. How did that happen?**

Tom: I was given th assignment of doin finished pencils ove George's layouts, and I'm not really sure I remembe why that came about. I wa the guy in between George Pére layouts, and Bob McLeod inks. I use to call it being in an artist sandwich. A things worked out, George and Bob move on to other projects, and I was offered th regular penciling chores, which I stuck wit up to the hundredth issue or so… and had great time all the way!

**Pacesetter: Any final thoughts on the characte of Wonder Woman and George Pérez? Wha do you think has made them both legend**

Tom: Icons, the both of 'em… with mo adventures to come for new reade to discover.

Comics and animation legend Scott Shaw! (*Captain Carrot and His Amazing Zoo Crew, Flintstones, etc.*) contributed this commission of Wonder Wabbit.

Courtesy Joel Thingvall.

"I think Pérez did two things that really made Wonder Woman a success:

First, the mythology. He really took the mythological aspects of the character and made them work. By examining and interweaving Greek mythology with Wonder Woman's known origins, George gave her a back-story with depth and individuality. And the larger-than-life mythology gave Wonder Woman a built-in set of supporting characters and adversaries such as Zeus, Hera and Ares. Greek mythology was never used so responsibly within the Wonder Woman mythos.

Secondly: Diana's motivations. George gave Wonder Woman a truly unique identity in the DC Universe. It's easy to think of Wonder Woman as the "female Superman." But Pérez gave her a compelling *raison d'etre* in her own right. As an ambassador for peace, she became more than simply a warrior princess. The built-in conflict between the warrior and peacemaker would provide endless sources of dramatic tension. It made Diana a truly multi-faceted character."

—Bill Walko

# INTERVIEW with ALLAN HEINBERG

**Interviewed January 2017**

Allan Heinberg is one of the screenwriters of the new *Wonder Woman* film, directed by Patty Jenkins. His television writing and producing credits include *Party Of Five, Sex and the City, Gilmore Girls, The O.C., Grey's Anatomy, Looking,* and *Scandal.* Most recently, Heinberg developed, writes, and is the showrunner of ABC's *The Catch.* For Marvel Comics, Heinberg created and wrote *Young Avengers* and its sequel, *Avengers: The Children's Crusade* with co-creator/artist Jim Cheung. For DC Comics, Heinberg co-wrote *JLA: Crisis of Conscience* with Geoff Johns (art by Chris Batista), and re-launched *Wonder Woman* in 2006 with artists Terry and Rachel Dodson.

**Pacesetter: Hi, Mr. Heinberg! Thanks for taking the time to be interviewed.**

Allan: Thanks very much for including me in this project!

**Pacesetter: You have written some great comics. Were you always a comic fan?**

Allan: That's very kind of you. I've been reading comics since I was seven years old. My very first comic was *Wonder Woman* (v1) #212 in 1974. I'd been watching *Super Friends* religiously every Saturday morning.

**Pacesetter: Who were some of your favorite creators that inspired you to pursue a job in the industry?**

Allan: There were so many! I was a huge fan of Denny O'Neil and Neil Adams, growing up. And Jim Aparo, Cary Bates, Gerry Conway, Keith Giffen, Paul Levitz, Joe Staton. And then later on, Brian Bendis, Brian Bolland, Neil Gaiman, Geoff Johns, Jeph Loeb, Dave McKean, Frank Miller, Alan Moore. And of course—from the minute I first saw his work—George Pérez.

**Pacesetter: Do you remember the first George Pérez artwork you saw?**

Allan: It was *Avengers* 150 in 1976—the end of Steve Englehart's run.

**Pacesetter: Do you have a favorite storyline or issue that George drew?**

Allan: There are so many iconic Pérez runs on so many of my favorite books, it's impossible to pick just one. His *Titans* run with Marv Wolfman had a huge effect on me. As did their *Crisis on Infinite Earths.* But his *Wonder Woman* run probably had the deepest, long-standing effect on me—and still does to this day.

**Pacesetter: Do you remember your first time seeing Wonder Woman?**

Allan: It was *Super Friends* in 1973. That Alex Toth-designed version is still pretty definitive for me.

**Pacesetter: We are celebrating 30 years since the 1987 *Wonder Woman* launch. Were you a fan of the book?**

Allan: A huge fan. And I went into the book as a skeptic. The whole idea of starting Wonder Woman history over and reconceiving the character from the ground up post-*Crisis* made me fear I was losing an integral part of what made me fall in love with comics in the first place. But what Mr. Pérez (with Greg Potter and Len Wein) gave us was so smart, so complex, so emotional—and so brilliantly conceived and executed that my misgivings instantly turned to rabid fanboy admiration. Their love and respect for the character and her history was evident in every panel.

**Pacesetter: What do you think it is about the character of Wonder Woman and George's portrayal of her that keeps this run on the book relevant today, with his artwork seen in trade paperbacks, omnibus, action figures, stamps, etc..?**

Allan: For me, it's the way Mr. Pérez tapped into Diana's unwavering belief in human-

kind's ability to do—and to *be*—a force for good in spite of our weaker, more corruptible instincts. She's never naïve about human beings. And she's not bitter. She's tough, but open-hearted—and she leads by example—appealing to our better natures by actually being the kind of person we can be, if we're as disciplined and as compassionate as she is.

**Pacesetter: You co-wrote the new *Wonder Woman* movie. How did it feel to have written her on the comic book page then able to bring her to life on the big screen too?**

Allan: It has truly been beyond my wildest dreams. I've loved this character for as long as I can remember. But mostly on my own. By myself. There weren't a lot of other boys on the playground in Tulsa in 1974 who were into Wonder Woman. So one of the chief joys of this project was to be able to collaborat with Patty Jenkins, Geoff Johns, Zack Snyde and a huge group of talented women and me who *all* love this character as much as I do. and who are fiercely committed to telling he story with love and joy, so that countless othe boys and girls on the playground will fall i love with her, too.

**Pacesetter: Thanks for taking the time to b interviewed. Are there any upcoming proj ects you would like to talk about?**

Allan: Thanks for allowing me to pay homage t George Pérez, one of the finest artist/writer creators who *ever* worked in comics—and who will continue to inspire me—and anyone who comes into contact with his work—fo decades to come.

"I can think of no run in comics that so clearly redefined a character for 30+ years like Pérez's run on *Wonder Woman*. The vision of the character that exists now—the one that we see in the cartoons and the film—is so clearly based on his run and his iteration of the character that it's often called "The Pérez' Wonder Woman" (as opposed to the Golden or Silver Age Wonder Woman, for example). The amount of artistic capital he brought to the work, post-*Titans* and *Crisis on Infinite Earths*, as well as the incredible reinvention, artwork, voice, and vision for the character has shaped this icon for 30+ years, and certainly shaped my career and desire to write and draw Wonder Woman from the time I was 16.

I remember getting a call from Pérez back in the day, probably around 2003. I didn't chat with him all that often because I hate the idea of being a nuisance to someone who impacted my life so—and it took me by surprise because it seemed so out of the blue. But George was calling me to compliment me on my *Wonder Woman* run, particularly my take on New Themyscira. He was drawing it in the *JLA/Avengers* crossover, you see—and was pleasantly surprised that I had evolved Wonder Woman's island home in the way I did. Pérez said it was the perfect culmination of all the seeds that he'd planted during his run, a perfect take on the Amazons based on their godly mission (I had transformed it into a kind of other-dimensional university, a mythological/technological wonderland, no pun intended) and he was so pleased to see that I had taken it there.

I don't think I've ever received a compliment in comics that meant as much to me, since so much of what I did in my *Wonder Woman* run was about restoring the essence of what George had created without going backward. He had given the character a mission, a point of view, a supporting cast, etcetera, that I felt had gotten lost over the years, and I was just trying to restore it and do justice to his legacy. And, apparently, I did!"

—Phil Jimenez

# INTERVIEW with DAN JURGENS

**Interviewed November 2016**

**Pacesetter: Hi Mr. Jurgens! Thanks for taking the time to be interviewed.**

Dan: My pleasure.

**Pacesetter: You have been a comic book professional for over 34 years. How did you get your big break and were you a comic book fan growing up?**

Dan: Mike Grell, who was writing and drawing DC's *The Warlord*, was making a personal appearance at a local comic shop. I stopped by and showed him my portfolio. It just so happens that they were sort of looking around for another artist and he said I should send my work in to the book's editor, Laurie Sutton. I did so and after a 5-page tryout, they gave me the book. I've pretty much been going nonstop ever since.

**Pacesetter: Do you remember the first George Pérez artwork you saw?**

Dan: I can't remember what I saw first but it'd be from either *Logan's Run* or a black-and-white magazine with a story that featured the White Tiger. To this day I remember this incredible splash page that George did which featured the White Tiger symbolically placed over a downshift of New York City. Stunning stuff. Especially since the character's name was spelled out in the rooftops.

**Pacesetter: You have worked with Mr. Pérez on a multiple projects over the years and he has said publicly you fought for him to be on the 1996 *Teen Titans* launch. What is about George that makes you want to work with him time and time again?**

Dan: First and foremost, I consider George a friend. Working with friends always makes a job more fun.

But, far beyond that, George's talent is absolutely incredible. He enhances any project he's on, in whatever capacity he's working in—writer or artist. Whenever George has inked me it's been a great treat to see the pages come in. He seems to know exactly where I'm going with my pencils, which he then elevates.

**Pacesetter: We are celebrating 30 years since the 1987 *Wonder Woman* series relaunch. Did you enjoy the series? I know you wrote and drew that version of Wonder Woman in your *Superman* run.**

Dan: I did. George brought a tremendous new look to the character and really bumped her status in the DC Universe.

**Pacesetter: What do you think it is about the character of Wonder Woman and George's portrayal of her that keeps his run on the book relevant today?**

Dan: I was having this conversation with someone just the other day. I think George gave Diana both a sense of nobility and humanity all at the same time. That's no easy feat, but he pulled it off.

**Pacesetter: Thanks for taking the time to be interviewed. Are there any upcoming projects you would like to talk about?**

Dan: Certainly hope that people will check out *Action Comics* and *Batman Beyond*, both of which I'm currently writing!

*Pencils by Dan Jurgens, inks by George Pérez*

# INTERVIEW with SCOTT KOLINS

**Interviewed October 2016**

Scott Kolins is artist, writer, inker and colorist and co-creator of multiple characters. He has worked on almost every character for DC Comics and Marvel Comics and created his own new books as well.

**Pacesetter: Hi Mr. Kolins. Thanks for taking the time to answer some questions about your legacy with Wonder Woman and Mr. George Pérez as we celebrate her 75th Anniversary and 30th Anniversary of the *Wonder Woman* relaunch.**

Scott: You're very welcome, thank you!

**Pacesetter: Do you remember when you first saw the character of Wonder Woman? Was it in the comics or another media?**

Scott: It was probably just a random issue back in the mid-late '70s. I wasn't interested, to be honest. I liked her being in the Justice League and liked her on the *Superfriends* TV show. Mostly she didn't come off impressively, though I did eventually see a fight scene in a *Justice League* issue (probably drawn by George) and other stuff that made her much more formidable. And later I got into her back story.

**Pacesetter: Were you a fan of George's growing up?**

Scott: Of course. I didn't know anyone who wasn't! George was immediately recognizable and a real treat no matter the book or story. You could always pick out a George Pérez comic book. He is a great storyteller and his people felt real yet fantastic at the same time.

**Pacesetter: You have worked on issue 160, 161 and 600 of *Wonder Woman*. How was that experience? Did you feel that the shadow of what George established still existed?**

Scott: Yes and no. George helped define the character for me in many ways but my usual method is to find my own voice in the character. And although I think George took her leagues farther than most creators had in the past, I still think there are miles ahead for her. Tons of untapped potential.

**Pacesetter: Why do you think the 1987 relaunched version has remained so popular? Did you read and enjoy it when it was originally released?**

Scott: I absolutely love that series and it was the first time I bought two copies of each issue—for the first year. It was a bold fresh start which they made the most of, and George worked on Wonder Woman at an incredibly popular time in his career.

**Pacesetter: Any thoughts on Wonder Woman and George Pérez? What do you think has made them both legends?**

Scott: Up and until George's run on *Wonder Woman*, I feel like she was—at best—an interesting girl in a big boys club. George treated Wonder Woman more seriously without abandoning her being a superhero and seemed to change the whole nature of her stories so she wasn't the odd one out. She stood out—in reverence—but she also seemed very human... a bit fragile and young which had never been there before.

**Pacesetter: Thank You for taking the time to speak with the us. Are there any projects that are coming out that you would like to talk about?**

Scott: *Blue Beetle* is my main gig that I'm having an incredible time with. And I'm still finishing issue #5 of *Adam.3*—honest!

An artist who changed my life was George Pérez. I was well aware and liked George's early Marvel work, especially his great *Avengers* work and his *Fantastic Four*, but it was his work on *New Teen Titans* that forever changed how I thought of comics. There was a unique focus and inclusion on pacing (from big scope citywide action down to little quiet personal moments) and yet also a quantity of story included in each issue that has all but disappeared from comics today. My kids try and read these old books and get exhausted, because they've mostly been exposed to "modern" storytelling that takes 10 times longer to tell the same story (with very little story added—if at all—needing any extra pages).

George was a master at balance as well. Balancing the action told, so we completely understood complex sequences, and also never feeling like any characters were left out or not important. You paid attention to everyone in the book and not just to your favorite character or the most popular character.

George also included a lot of character in those drawings. There certainly was a charm to nearly everyone, but they weren't all the chiseled runway models (male or female) that gorge modern comics today. Starfire didn't look like Raven. Changeling didn't look like Robin. Shape, size, attitude or facial features. I started making my characters that way: Big, tall, short, young, old, voluptuous, thin, hefty—they were all viable and welcomed. Anything was possible—a very important factor when becoming a professional artist and paramount when telling stories.

Like Byrne, George also kept me coming back month after month, year after year for an outstanding length of time that marks his dedication to the craft well above many others.

I should also mention George's *Wonder Woman* book... another outstanding book that changed how I see comic books. I had only recently changed my childhood attitude of her being a silly character to being excited when George took on her relaunched book—and just being blown away with the sophistication of the whole package. She instantly became an A-level contender, as interesting as any other book anywhere. He took the *Wonder Woman* book that had been unpopular just months before and made it critically acclaimed and a top seller (I think—everyone I knew was buying the book which they never had before). I can't think of hardly any creators of anytime that made that change for her. On top of that, George masterly took on an extremely difficult book like *Crisis on Infinite Earths* and furthered his legendary status. Oh and there was an undeniable design level to his books and to his costumes that was different than anyone else. There was a use of shapes and lines that made George's panels, pages and people stand out identifiably as only George's. George is unique.

So thanks George, I wouldn't be making my books in my way without you making yours the way you did

—Scott Kolins

# INTERVIEW with ANDY SCHMIDT

**Interviewed October 2016**

Andy Schmidt, former Senior Editor at IDW Publishing, former Editor at Marvel Comics, and writer of such comics as *5 Days to Die* and *Guardians Team-Up*, launched Comics Experience, the world's largest online comic book school, for people who want to make comics, people who want to work in the comics industry, and those who just want to know more about the fantastic medium of comics.

During his nearly six years at Marvel Comics, Andy edited such popular comic books as *X-Men, X-Factor, Alias, Secret War, Captain America: The Chosen, Iron Man / Captain America: Casualties of War, Avengers Classic*, and the *Annihilation* saga. As an assistant and associate editor, Andy worked on nearly every major character in the Marvel canon–from *Spider-Man* to the *Avengers* and *Fantastic Four*.

**Pacesetter: Hi Mr. Schmidt! Thanks for taking the time to be interviewed.**

Andy: My pleasure! Glad to be here!

**Pacesetter: You run Comic Experience. Were you always a comic fan?**

Andy: Yes, I was. I've got two older brothers and they were both into comics, so some of my earliest memories are of looking at comics with them and they'd explain to me what was being said before I could read. And we always played super heroes and such.

Later in life, I expanded out beyond super heroes into other genres and other companies and other kinds of comics like manga. But yeah, I think I have an extra comic gene (insert lame X-Men joke here—ha ha).

And I think, because of how comics were introduced to me and that I learned to read in part on them, I've always wanted to be an educator as well. Before I edited comics, I was a college instructor so after working at Marvel and having a blast, I decided to combine my two loves into Comics Experience, where I can create the courses and environment I wish had existed when I was trying to break into comics.

It's really awesome to be able to help other creators find their voices and improve their work.

**Pacesetter: Who were some of your favorite creators that inspired you to pursue a job in the industry?**

Andy: Man, that's a long list… ha ha. The two creators I learned to follow earliest on were John Byrne and of course, George Pérez. George was the first creator I ever followed. I would buy *anything* new he was doing because he was doing it. Byrne I started to follow after that. Those were my two big heroes when I was a kid.

**Pacesetter: You were an assist editor of *JLA/Avengers*. How was the experience getting to see George Pérez's pages for the event over 20 years in the making?**

Andy: It was mind-blowing. As I said above, I was such a fan from such an early age that when I became a working professional that the idea of working with him was not really something I was prepared for.

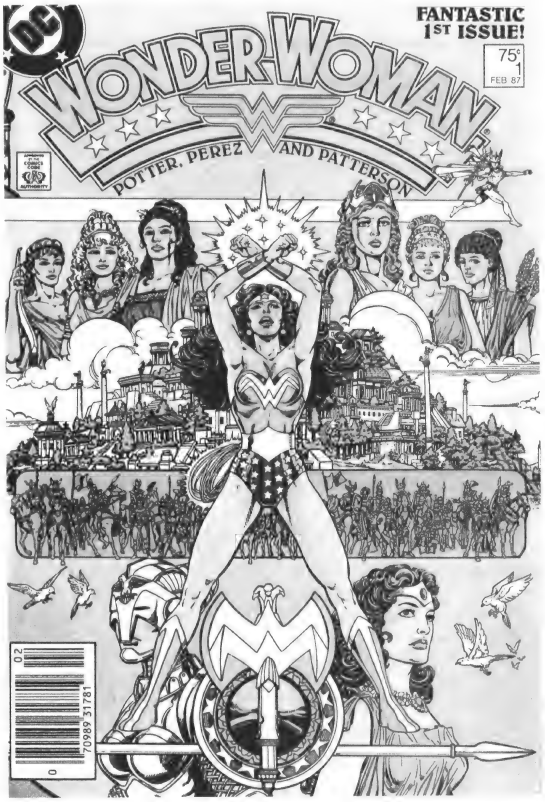
Anecdotally, I was an intern at Marvel when George returned to *Avengers* after "Heroes Reborn" and so saw those pages coming in right at the very beginning. That first page of *Avengers* #1 with the statue of the founding Avengers (plus Cap) is one of my all-time favorite pieces or art. Period. And I *held* that original in my hand—to make copies of it for my boss. But I never thought I'd really work on a project with him.

To be fair, I never worked with George in the sense that I wasn't on the phone with him much, but I was definitely a part of the

editorial team. My primary use was probably color notes. But I was new to Marvel and was completely out-classed on that project. It was intimidating to work on that book as the newbie in the industry and on a project that was so big and so anticipated. I kept a pretty low profile on that project and just was pleased to watch it all come together.

**Pacesetter: I know you had mentioned you were a fan of *New Teen Titans*. I remember reading you even had the New Teen Titans poster. Is that correct?**

Andy: You're darn right I do! Still one of my favorite posters of all time! One of the things that I admire about George's work is his design sense and how it is informed by character. In that poster, there are all kinds of characters and faces and heads and how they're arranged organizes them all in a very pleasing way to the eye but also tells the viewer something about the characters' relationships with each other.



It's mind-blowingly cool how he does that.

And he doesn't just do that on posters and covers. His design sense and panel arrangement in interior pages and storytelling pages are full of subtle nods to characters and their emotions and relationships.

Incidentally, I also have the *Wonder Woman* #1 promo poster by George as well as the triptych covers turned into a poster from later in that run and his *Crisis on Infinite Earths* #1 promo poster.

**Pacesetter: We are celebrating 30 years since the 1987 *Wonder Woman* launch. Were you a fan?**

Andy: That was the first time I read *Wonder Woman* comics with any regularity. I'd always liked the character prior to that but his run, partially because it was rebooting the mythology of the character, defines Wonder Woman for me. So, yes, I was a big fan.

One really cool thing this particular run opened up for me was it really blew open a minor interest I had up until that point in Greek and Roman mythology. This run on *Wonder Woman* made me really see those ancient myths were about characters for the first time.

I've been kind of a mythology student ever since. It's probably part of why I majored in philosophy when I was in college…

**Pacesetter: What do you think it is about the character of Wonder Woman and George's portrayal of her that keeps this run on the book relevant?**

Andy: Going back to what I was saying about design and George's work. He made those ancient gods come to life and costumed them in a way that was both classic and modern. His work, visually, brought both Wonder Woman and he surrounding cast forward into the present and made the whole thing feel very contemporary.

In many ways, Wonder Woman and her surrounding universe were stuck in the 60s or 70s—defined largely by the TV show with Lynda Carter. And this run really separated the character from that time period and brought her forward to 1987.

What's so interesting about that is how many of those designs still work today—30 years later. Sure, they've been updated here and there, but they're largely intact to this day and still feel contemporary.

From a character standpoint, George along with Bruce Patterson and Len Wien, his collaborators on this run, made her feel like a real character. They brought some realism to her. She was both confident and strong, but also a fish out of water. She questioned social norms at the time and she continues to do that now. As I write this, the character is in the midst of controversy over being used by the United Nations. And it makes sense. Wonder Woman, over the years, can be viewed as both a character that pushes social boundaries and women's rights but at other times has also embodied sexism and objectification of women. There are arguments that cut both ways. But she's always a part of the conversation.

She is an icon and when treated properly as George and many others have done, she is a powerful character with a powerful voice in pop culture. And I really do think that George, Bruce, and Len tapped into that.

**Pacesetter: Thanks for taking the time to be interviewed. Are there any upcoming projects you would like to talk about?**

Andy: Thanks for inviting me to join in. Any chance I get to talk up George's work is worth taking the time to do.

As for me, if all goes well, at this point, right now in March, I should have a Kickstarter Campaign up and running for this month only for a project called *Achilles Inc.* I'd love for folks to check it out!

I've also got a book called *The Comics Experience Guide to Writing Comics* coming out soon from Impact Books, so keep an eye out for that!

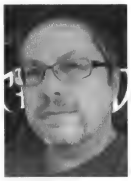
And of course, for anyone interested in learning about writing, drawing, coloring, or lettering comics, we've always got great resources and courses as well as our Creators Workshop running at www.ComicsExperience.com so check that out!

# George Pérez: the Myth-ing Link for Wonder Woman

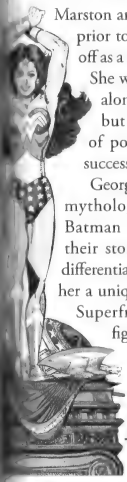
**by Ron Marz**

The new *Wonder Woman* film is, judging from reviews, runaway box office success, and from social media, exactly what fans wanted. Part of the reason, very obviously, is George Pérez, specifically George's 1987 reboot of *Wonder Woman*. Stay for the end credits of the film, and you can see George's name featured prominently.

Director Patty Jenkins specifically cited "the George Pérez run" when asked what *Wonder Woman* storylines influenced the film. On the heels of John Byrne's redefining *Superman* relaunch and Frank Miller's seminal *Dark Knight* project, George's *Wonder Woman* run, starting in 1987, cast Diana, Princess of the Amazons, as a character unique from her caped counterparts in the DC Universe.



First appearing in the 1941 thanks to writer William Moulton Marston and artist Harry G. Peter, Wonder Woman was a Nazi-punching, liberated woman who left her home on Paradise Island to fight alongside love interest Steve Trevor during World War II. From Marston and Peter's original creation to just prior to George's run, Diana often came off as a second fiddle in the DC Universe. She was part of DC's vaunted "trinity" along with Superman and Batman, but never quite reached their level of popularity, despite even having a successful television series in the '70s.



George's reinvention focused on Diana's mythological roots, something neither Batman nor Superman could claim in their storied origins. The choice helped differentiate Diana, highlighting what makes her a unique hero, rather than just another Superfriend. Diana was, literally and figuratively, an ambassador between the mortal and the mythic.

George set the tone of his run with a quote from French historian Ferdinand Lot: "The Gods are dead, killed by the one God. Between the men of the new and those of ancient times there will no longer be a thought in common." It's the clash of mythology and "the men of the new" that informed the run, as Diana journeyed from Themyscira (renamed from Paradise Island in order to pay homage to the Amazons of classical myth) to the modern world.

Diana's origin in George's "The Princess and the Power" was steeped in mythology, beginning with the gods creating the Amazons to serve as a bridge between Olympus and the mortal world. They were to safeguard mankind's dying belief in the gods. But Ares, god of war, believed the only way to ensure mankind's continued belief was to instill fear through discord and war. It's a classic setup, pitting love and hate against one another.

Diana emerged as an emissary for the gods, leaving the island (with Steve Trevor) in order to fight Ares and help restore peace. She was a warrior, but her prominent role as an ambassador was a clear influence for Gal Gadot's Wonder Woman in the new film. Gadot's Diana is likeable, tough, charming, innocent, and obviously feminist ... all familiar traits from George's interpretation.

When Gadot's Diana arrives in London, she is met with barriers based on her gender. What meetings she is allowed in, what political officers she can talk to, even what apparel is appropriate: all dictated by gender. It's wonderfully symbolic that she eventually crosses the fabled "no man's land" while the men follow behind her in supporting roles.

We finally got the Wonder Woman we deserved. And this much is clear: Wonder Woman as envisioned by Jenkins and Gadot could not have existed without Wonder Woman as envisioned by George Pérez. George got his thank you in the credits, but he's owed an even bigger one from all of us.

"The truest strength of George's *Wonder Woman* wasn't just the beautiful art. It was the return to true feminist strength. It's on every page and in every character, even the minor ones. She wasn't protected by men. She found strength from her fellow women. Find a page and you'll find a strong woman. With George, everyone was a wonder woman again."

—Brad Meltzer

# INTERVIEW with MARV WOLFMAN

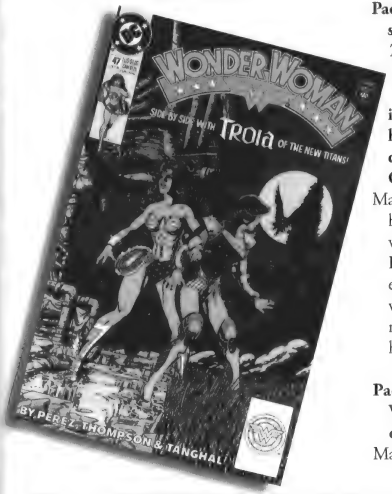
**Interviewed October 2016**

Marv Wolfman is a legendary writer and co-creator of *The New Teen Titans* with artist George Pérez and *Crisis on Infinite Earths*. He has written almost every character for DC and Marvel Comics.

**Pacesetter: Hi Mr. Wolfman. Thanks for taking the time to answer some questions about your legacy with Wonder Woman and George Pérez as we celebrate her 75th anniversary and the 30th anniversary of the *Wonder Woman* relaunch.**

**Do you remember when you first encountered Wonder Woman? Was it in the comics or another media?**

Marv: I grew up back in the 1950s and at that time there were only three super heroes: Superman, Batman and Wonder Woman. So I read *Wonder Woman* at the same time I was reading the others, too.




**Pacesetter: You have worked with George on multiple projects. What makes that working relationship so special?**

Marv: George is not only a great artist but he's an incredible story teller. He also is spot-on with all characterization. That allowed me to come up with stories that he could develop better than anyone else and dialog them to heighten the characters.

**Pacesetter: You have written a lot of legendary moments in Wonder Woman mythology such as Donna Troy's irigin, *Crisis on Infinite Earths*, etc. What do you fascinating about writing about her and her supporting characters?**

Marv: Simply, I love mythology and always had. Until years later when Marvel came out with Thor, Wonder Woman was the only mythological-based character out there.

**Pacesetter: George has said "I had been inspired by what Marv Wolfman did in the *Titans* books featuring the mythological Titans on Paradise Island and I've always been a big fan of Ray Harryhausen movies." As noted, you one of the catalysts to his "Challenge of the Gods" storyline. How does that make you feel that you inspire George to write?**

Marv: I may have helped him light the fire but his talent and dedication allowed him to develop his own voice and tell his own stories. I'm thrilled if I helped in any way. But I honestly believe since he had so much to offer as we worked out our stories, with me or without me he would have gravitated toward writing his own books eventually.

**Pacesetter: Any thoughts on the Wonder Woman character and George Pérez? What do you think has made them both legends?**

Marv: Right writer and artist on the right book.

# INTERVIEW with TOM SMITH

**Interviewed June 2017**

**Pacesetter: Hi Tom. Thanks for taking the time to answer questions.**

Tom: I't's my pleasure. I'm retired now. I worked in comics for 27 years a lot with George Pérez and it was a pleasure working with him and calling him a friend

**Pacesetter: You *have* worked with George a long time! Is there a favorite project you have done together?**

Tom: It's a tough call I would say it would be a toss up between three *Incredible Hulk: Future Imperfect*, *JLA/Avengers* and *Avengers* (1998)

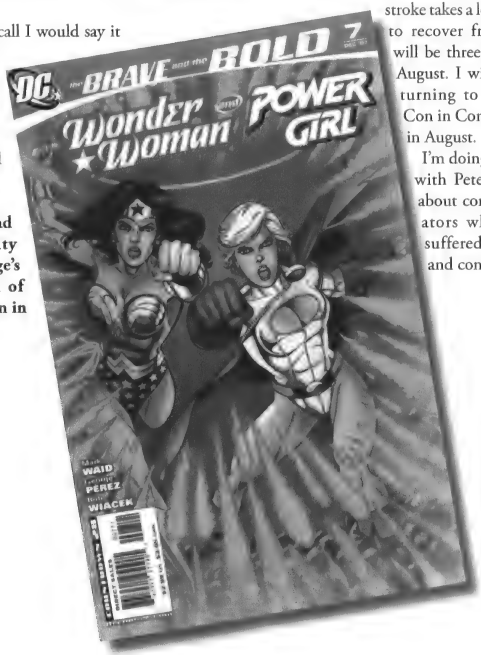
**Pacesetter: You had the opportunity to color George's classic version of Wonder Woman in both *JLA/Avengers* and *The Brave and the Bold*. How were those experiences working on the iconic version?**

Tom: It's was great! George is the definitive artist of Wonder Woman for this generation.

**Pacesetter: Would you like to give any updates on your health and work?**

Tom: My health is coming along. A stroke takes a long time to recover from... it will be three years in August. I will be returning to Terrific Con in Connecticut in August.

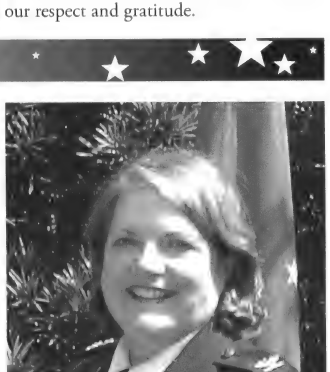
I'm doing a panel with Peter David about comics creators who have suffered strokes and come back.



# WONDER WOMEN

*PACESETTER* knows that, without the *real* wonder women of the world, there would be no fictional character. After all, who inspired her creation? Certainly history is rich with tales of powerful women. Those tales continue with powerful women to this very day, and will continue on in the future. We want to recognize some of the strong women of the United States Military. While these are only four of those amazing women, there are countless more unsung heroes—police officers, nurses, doctors, mothers, librarians, teachers, custodians, coaches, office workers, dogwalkers, laborers, and so many more—who deserve our respect and gratitude.

## Ret3 Colonel Janine Guinter



As a mother of a three-year-old, going to school part time to finish my bachelor's degree while my husband finished law school, working full time in a Veteran's Administration Hospital Cardiac Care Unit and functioning as a flight nurse in an Air Force Reserve Unit, I remember watching *Wonder Woman* on TV and thinking, "I could sure use some of her powers." It was exciting to see her not only use her powers but also her brain to outsmart those forces of evil. Most TV shows of that time had women in the role of wives and mothers. There was nothing wrong with that image except that many women were finding it necessary to help in supporting the family while still caring for children and maintaining a home. We needed the Wonder Woman powers in order to maintain order in our own lives. This strong image of a woman with super powers gave us inspiration to accomplish more than we thought we could....and we did it!

# WONDER WOMEN

**Elena Krish**

Who is Wonder Woman?

As a young girl, growing up in the 70s with no father figure was a tough Life. I felt like I was the only girl at my school who didn't have both parents in my house. I was embarrassed not have a father who loved us enough to be with us. I remember when I was about eight years old, my father was visiting us, and he was going on and on about something to my mom. I couldn't stand him. I remember thinking to myself, "I will depend on no man."

I was fortunate, however, to have a mother willing and able to raise four children on her own, keep us clean, fed and in school while working three jobs to make ends meet. My mother didn't drive, so we walked, bussed it everywhere. We walked to the grocery store and then took a taxi home. Mom took us out to breakfast as a treat on Saturdays. I don't know how she did it, but I know she did, and what inspired her, I'm not sure.

My grandmother died when my mother was about four years old. My mother had no maternal role model except for her grandmother. Yet somehow, she was able to make it on her own, provide for herself and her family, and ultimately, open her own licensed home daycare business so she could be home for us as we grew up. My mother taught us to work hard and never stand in the welfare line.

Wonder Woman. Was my mother Wonder Woman? Perhaps not the one we read about in comic books or watched on TV, but in fact, she was a sort of Wonder Woman. Certainly mom didn't read comic books, there was no time, but we did watch the TV show in the evenings together. Is it possible that the TV character Wonder Woman inspired my mother to succeed? After all, she could have stayed home, collected welfare, sued for child support, and so on, but she didn't. She made her own way, and taught her children to do the same.

Well, I can't speak for my mom, but I can say that along with mom, Wonder Woman definitely inspired me.

Growing up, watching Lynda Carter save America, just as well and sometimes better than the men, was inspiring to me. Although I never understood the "get up" she wore (I mean, who in their right mind fights crime in a red, white and blue bathing suit?), I always admired her guts and her determination. I admired that she needed no one else, really, and that she was fearless and brave, just like my mom. Between Wonder Woman and mom, I could not have had better role models growing up. Plus, they were both beautiful women, inside and out.

I knew from when I was about four years old that I would not be your average Jane, but that I would excel at a career of servitude to my community and the fact that I was female was not going to stop me.

*Elena's son Ryan Axxel contributed this statuesque image of Princess Diana.*

When I was small, I wanted to be a pilot. As I grew up, I wanted to be a fighter pilot. Life did not take me to the U.S. Air Force Academy pilot program, but I did enlist in the Air Force to serve my country. I was stationed in Colorado Springs as a Security Police woman at Cheyenne Mountain AFB and Falcon AFB for four years. My primary duty weapon was the M-16. I also carried a 9mm semi-automatic pistol and I could shoot both weapons very well.

During that time, my son, Ryan, was born at the U.S. Air Force Academy. Ryan was born an artist and for his first birthday, I bought him a Little Tykes drawing table. He would spend much of the day drawing action figures, mostly Batman, at this table.

When Desert Storm ended, I was released from Stop Loss. The very day after my honorable discharge from active duty, I became a member of the Air Force Reserve. I served in that capacity for another 18 years. I was blessed to retire from Edwards AFB, CA in 2009 as a Senior Master Sergeant.

But that's not where it ended. Like Wonder Woman, I too would decide to be the defender of goodness, truth and justice. In 1993, I joined the ranks of the Los Angeles Police Department. I served with some of the finest crime fighters there are. I was blessed and fortunate to survive 16 years in the field as an officer and a sergeant. My most memorable assignment was as a supervisor for a gang unit in the mid city area. To supervise one of the finest groups of men and women in America was truly an honor and a privilege that brings me great pride.

Thousands of community contacts. Hundreds of arrests. Many fights. Several pursuits. A divorce, and then another marriage. A second husband with a daughter and then another son. A second job for 24 years.

Wonder Woman. She exists.

*We* exist.

I retired from the LAPD this year as a Sergeant, with 24 years of service to the citizens of Los Angeles. I am humbled to have stood on the thin blue line with the men and *women* who give so much of themselves, yet receive so little in return. As we know, last year was one of the deadliest for those who protect and serve.

To the many women around the world who have fought the good fight and given so much of themselves to their country, community, family, friends and most importantly, strangers, I salute you. I know what you've sacrificed and I'm here to tell you, there is a light at the end of the tunnel, and it's not a train. Keep fighting the good fight and your courage and commitment will pay off.

I wish to thank Wonder Woman, comic book character, TV persona, mom, fellow military women and law enforcers, for being the roll model and mentor I needed to not only succeed in my life, but to make a difference in the lives of others. Wonder Woman is not just a comic book character; she is who many of us strive to be. And were it not for her, who would I be?

I remember moving around the house acting like I was Wonder Woman. I would fight off the evils of the earth just like Lynda Carter did in the television show. If anything was shot at me, it would quickly be deflected by my very special bracelets. I grew up in a time when shows like *Wonder Woman* showed how a woman could also be a superhero and it dared me to face the monsters under my bed and in my closet, to rid them from my house altogether. It's truly amazing when I think back to this marvelous television show and I see how much she has influenced my life. Throughout my long military career in the USAFR and my current civilian job in Law Enforcement as a K9 handler, I still have that Wonder Woman state of mind in an evolved, more mature way. The risks that I'm faced with come in many forms, so it's only natural to find that inner strength needed to mentally and physically come out of a situation successfully.

# INTERVIEW with ANDY MANGELS

**Interviewed July 2017**

**Pacesetter: Hi Mr. Mangels. Thanks for taking the time to answer some questions about your legacy with Wonder Woman and Mr. George Pérez as we celebrate her 75th Anniversary and 30th Anniversary of the *Wonder Woman* relaunch. How did you first discover Wonder Woman?**

Andy Mangels: Exact times are tough, as everyone mixes up memories in their childhood, but I believe that the literal first knowledge of her was probably in the Palisades Amusement Park ads in DC Comics which had Superman, Batman, and Wonder Woman. I think I also saw her in the Direct Currents ads. The original *Teen Titans* #8 ("A Killer Called Honey Bun" April 1967) is one of the earliest comics I ever owned, and it had Wonder Girl in it.

Switch over to the debut of *Super Friends* on ABC in September 1973, which starred Wonder Woman, and the comic, which by then had returned her to her costume. I think the first one I may have bought was *Wonder Woman* #212 (June 1974), but by then I was already enthralled by the character. Wonder Woman and Aquaman were my favorites by far, followed by the Teen Titans, then Green Arrow and Hawkman. My mom did tempera paint art of Wonder Woman and Aquaman on my school notebook covers for me, copied from some DC ads of the time and a Colorforms cover.

I missed the Cathy Lee Crosby *Wonder Woman* pilot telefilm in 1974, but in fall of 1975, I was ecstatic to hear about the new *Wonder Woman* TV movie with Lynda Carter. A neighbor used to get all of the Hollywood gossip magazines, and I think it's where I first learned about it. We lived on a farm in Montana, and only had a black-and-white TV. I did extra chores for weeks in order to have my parents borrow a color TV from a neighbor so that I could watch the debut of *Wonder Woman* in color. I was 10, and it was a revelation! Ironically, although I saw later

*Andy Mangels with TV's* Wonder Woman, *Lynda Carter.*

episodes in black-and-white, I don't remember that I saw many *Wonder Woman* shows in color until I was in college.

I collected *Wonder Woman* and *Justice League* and *Adventure* and *Teen Titans* comics when I could in the 1970s, then really picked up around 1977, when Whitman was putting out three-packs of comics. I also started to buy anything I could find with Lynda Carter as Wonder Woman, which at that point was mostly stills.

I was a fan of George Pérez's art from his *Fantastic Four* work at Marvel, and when he came over to DC, I eagerly followed. By the time of *Crisis*, when he was getting ready to reboot *Wonder Woman* (late 1986), I was writing regularly for *Amazing Heroes* magazine. I didn't get to interview George immediately, but issue #106 (Nov. 1, 1986) was a cover story on the new series, and the issue also featured an article by me about the TV series, and an interview with Lyle Waggoner (Steve Trevor) and Stanley Ralph Ross (TV pilot writer/developer). By the time of *Amazing Heroes Preview Special* #05 (July 1987), I was the guy who handled the *Wonder Woman* previews, and George's interviews for the magazine.

**Pacesetter: You have said many times that you were a fan of George's *Wonder Woman* run. What was it about that run that spoke to you as a fan?**

Andy: Probably the thing I liked the most about George's run was how steeped it was in mythology. Growing up, there weren't comics in libraries or schools, but there were lots of books about mythology, and I devoured them all. I leaned towards Greek and Roman mythology more, partially because of the super-heroic nature of some of the characters, and partially because the mythology texts featured them more, but also because the Greek and Roman gods and goddesses had ties to Wonder Woman and Captain Marvel.

The most important thing that George —and his collaborators—did though, in my opinion, was to write a series full of many kinds of strong women, with strong personalities. For the first time in Wonder Woman history, the supporting cast was vitally important. Julia and Vanessa Kapatellis, Cheetah, Circe, Myndi Mayer, the many Amazons of Themyscira, Etta Candy… they mattered in the series, both to the plots, and to Wonder Woman. And because they mattered to Wonder Woman, they mattered to us as readers.

George's attention to detail in his art is well-known, but this series gave him the opportunity to show that his detail in characterization and plotting and dialogue and continuity were just as strong. I recall the story revelations about Diana Trevor were emotional and well-planned, and that the backstory of the Amazons and Hercules really redefined them. The evolution of Silver Swan and Cheetah were also memorable.

Some stories were exceptional because they used emotion so well. Chief among those were "Chalk Drawings" in *Wonder Woman* #46 (September 1990) and "Who Killed Myndi Mayer?" in *Wonder Woman* #20 (September 1988). Another issue that impressed me was *Wonder Woman Annual* #2 (September 1989) which featured all art, colors, and lettering by women! George also was a strong proponent of diversity amongst his characters, and often drew people of color,

wrote characters with different ethnic backgrounds, different abilities, and even—for the first time in *Wonder Woman* history—characters of different sexual orientations. Seeing gays, lesbians, and bisexuals represented in the Wonder Woman panoply was empowering for many fans.

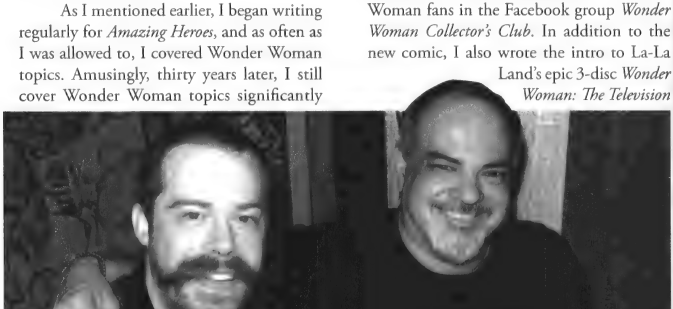
**Pacesetter: You have worked on many projects about *Wonder Woman*. How is it to work on a character you loved growing up?**

Andy: It's amazing, really. When I was about ten or eleven, I got my mom to let me call long distance from Montana to New York, to the DC offices. I explained to the woman who answered the phone that I had lots of stories in my head, and I would be happy to give them to DC—for free!—if they let me help create their comics. I later went to college and got an art degree, intending to draw comics. But along the way, I got involved with *Titan Talk*, the Teen Titans APA. That's where I met Hank Kanalz and Rob Liefeld, and many others. Hank and Rob actually helped send me in the direction of Fantagraphics when they heard about their 1985 book, *Focus on George Pérez*. My contributions to that book became my first published work!

As I mentioned earlier, I began writing regularly for *Amazing Heroes*, and as often as I was allowed to, I covered Wonder Woman topics. Amusingly, thirty years later, I still cover Wonder Woman topics significantly for TwoMorrows' *Back Issue!* magazine. In the process of writing for the fanzines—*Amazing Heroes*, *Comics Interview*, *Wizard*, *Overstreet's Fan*, *Hero Illustrated*, *Fantazia*, and many others—I learned to meet deadlines and hone my craft, and met a lot of editors, writers, and artists. It was a great way to learn my trade, and get my feet in the door.

Until recently, I've never gotten the chance to work on Wonder Woman directly, but due to my writing, I became known worldwide as an expert on the character. Warner Bros. has used me on documentaries on the DVD set of the second season of the TV series, as well as on the 2009 animated film. I've also been in two other documentaries—the theatrically-released and PBS staple *Wonder Women! The Untold Story of American Superheroines* and the Canadian series *Fanatical!*—and I'm going to be on the Wonder Woman-themed episode of Robert Kirkman's *Secret History of Comics* on AMC this Fall.

I also produced seven years of a charity event called Wonder Woman Day—and later Women of Wonder Day—which raised over $136,000 for domestic violence shelters, I run the online *WonderWomanMuseum.com*, and I manage the world's largest group of Wonder Woman fans in the Facebook group *Wonder Woman Collector's Club*. In addition to the new comic, I also wrote the intro to La-La Land's epic 3-disc *Wonder Woman: The Television*

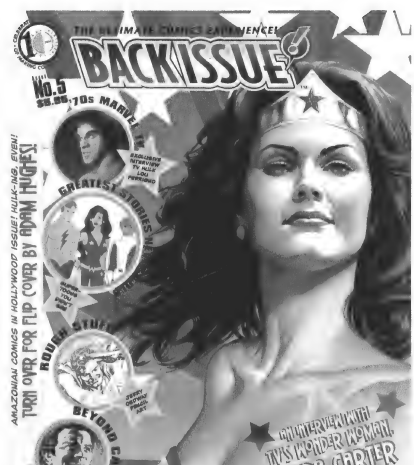


*Andy and George sign* The Pérez Archives *for CBLDF at San Diego Comic-Con 2001.*

*Soundtrack* set!

Perhaps the most surreal thing to me is that I regularly talk with Wonder Woman writers and artists for the comics—many of whom ask me for reference—and that I've gotten to be friendly with several people from the show. I'm buddies with Jeannie Epper, who was Lynda Carter's main stuntwoman, and I got to know Lyle Waggoner, and the late Stanley Ralph Ross and costumer Donfeld. And I'll tell you, the first time I met Lynda Carter—after doing the longest interview she's ever given for *Back Issue!* #5—I was almost speechless. Now, I've seen her half-a-dozen times, and she knows me. When I saw her in LA a few months ago, she grabbed my beard and gave it a big yank!

One never believes when they are a child that they can actually know the people they idolize. I've been lucky to not only just "know" many of them, but to become friends with many as well. And then there's getting to write Wonder Woman as a comic!




**Pacesetter: You have *Wonder Woman '77 Meets the Bionic Woman* miniseries on sale now and it has been well received. How did you get involved it that project?**

Andy: I originally was approached to pitch for DC's *Wonder Woman '77* comic series when it was just barely a concept. I prepared a detailed synopsis of what I would do in a year's worth of stories, and ended with a suggestion that we cap the first year off with a DC/Dynamite Entertainment cross-over of *Wonder Woman '77 Meets The Six Million Dollar Man* and *The Bionic Woman*. I literally said in the proposal, "It'll be like printing money!"

While I wasn't chosen as the writer for the main *Wonder Woman '77* series, editor Jim Chadwick did ask me to contribute a text piece which ran in the first *Wonder Woman '77* collection, and later, in the trade paperback. I will always treasure that, as it was the first time my work was in a Wonder Woman comic (the first time my name was in one was #188 in March 2003, when *Phil Jimenez* thanked me on the title page).

I didn't give up on the cross-over idea however, and asked if DC might be willing, and if Dynamite was interested. On Christmas Eve, 2015, my old *Titan Talk* buddy Hank Kanalz, now a VP at DC, sent me a message that the project was approved for Dynamite to move forward with. From there, it was a lot of coordination, as there are two comic companies, plus the licensing companies, representatives for Lynda Carter and Lindsay Wagner, and multiple editors to make happy. The going has been pretty smooth though, with very few changes; I think that everyone has faith that as well as I know these characters, I'm not going to screw them up.

You know, *The Bionic Woman* was a contemporary of the *Wonder Woman* TV series, and as a kid, I always wondered what their adventures together would be like. I never imagined them fighting each other, as that

seemed so counter to their characters, their philosophies, and to the ways the actresses portrayed them. Today, as I wrote the series, I carried that through; there is no conflict between the two women. It's "Meets" not "Vs." They have the utmost respect for each other, and consistently strive to find ways to help each other.

That's not to imply that there's no conflict no the series! I brought back six major villains from the two series, plus an army of Fembots. That's more than enough conflict!

There are also several ways in which George's work on *Wonder Woman* influenced *Wonder Woman '77 Meets The Bionic Woman*.

First was with the creative team. Inspired by George's second Annual, and wanting to have gender parity, I actively looked for a female artist (which I got in the massively talented Hungarian artist Judit Tondora), female letterers (I got Lois Buhalis and Tom Orzechowski for the first three, and Kathryn S. Renta for the second three), and a female cover artist (Cat Staggs did all six main covers). Our awesome colorist for most of the series is Roland Pilcz, and the variant covers have been stellar: Alex Ross, Aaron Lopresti, Glen Hanson, Bill Sienkiewicz, Phil Jimenez, and Nicola Scott! I asked George, but he was too busy…

Second was in the storytelling style. I wrote a lot of many-panel pages, asking Judit to look at how George approached his pages. Since he could regularly pull off nine panels to a page or more, I pushed her to try more than the current industry standard of 4-6 panels per page. That's daunting to ask of a newcomer, but Judit did a great job. There are also sequences in the script where I asked Judit to draw a group scene or battle as if George would have drawn it. I also really pushed both Judit and Roland to include people of different ethnicities and sizes in the series.

Wonder Woman '77 Meets The Bionic Woman #4, page 5.

There's one sequence in issue #2 that was probably the most Pérez-inspired, and it's when Wonder Woman attends a shiva ceremony for someone who has died. I asked Judit to design a gown for Diana that reflected both the TV series and certain styles of Grecian gowns that George and Phil Jimenez drew in their runs. And I had some specific design elements I wanted to include as well. The splash page is breathtaking, and I felt like the following scene could have played out on either the TV show or the Pérez comic run.

Finally, there are two

*La-La Land's epic 3-disc* Wonder Woman: The Television *soundtrack.*

elements that George has said he did in his work on the character that I did as well. He referred to her as often as possible as "Diana," not "Wonder Woman." This is something I did as well, including in the script. It was always Diana and Jaime, not their codenames. The other element he has talked about was having Diana smile a lot. I absolutely wanted that for the series. I mean, every episode of the show ended with a freeze-frame of Lynda Carter smiling, so why not? So, each issue, I made sure to include scenes of Diana smiling, and touching others—either to comfort them, or lend them strength, or express her care.

The *Wonder Woman '77 Meets The Bionic Woman* trade paperback should be out in October, and will include a lot of cool extras. I hope that any fan of Wonder Woman will pick it up. The reviews have been out of this world, and I think that fans of George's run will find a lot to like!

**Pacesetter: Why do you the *Wonder Woman* character has lasted for 75 years?**

Mangels: Wonder Woman represents honesty and love, which are sometimes hard to represent in a story, but as we've seen so brilliantly in the new movie, can absolutely be represented well.

At her best, Wonder Woman is a mother figure, a sister figure, a teacher, a confidant, and a hero. She isn't born of tragedy or accident like almost every male hero; she became a hero of her own accord, because it was the right thing to do.

I believe that Wonder Woman is probably the most visually recognizable female in world history. Her iconography is known worldwide to great-grandparents and small children alike. I've asked people for a decade now to name a woman who is as recognizable to everyone old and young, and nobody can even come close. She is, quite simply, legendary.

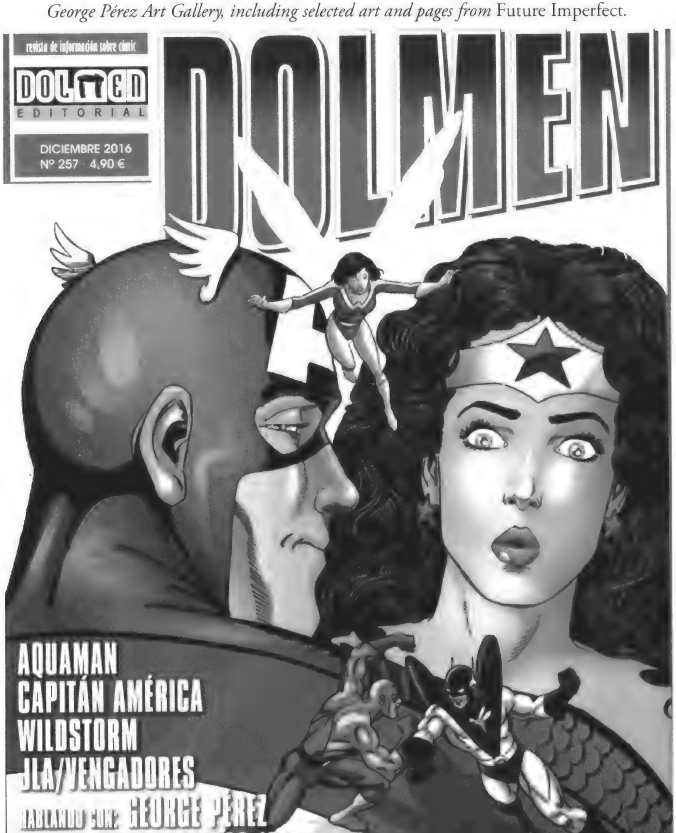
From William Moulton Marston and Harry G. Peter's Golden Age work through George Pérez's reimagining to the latest incarnation on film, Diana has been a symbol of strength, intelligence, equality, and truth,

**Pacesetter: Are there any projects that are coming out that you would like to talk about?**

Andy: Thank you, and thanks for continuing the great work from T*he George Pérez Newsletter* to *Pacesetter*! The best way to know about my future work—I have projects brewing, but cannot say anything right now—is to check my webpage: www.andymangels.com

# GEORGE PÉREZ GALLERY

*And now, what is often considered everyone's favorite feature of PACESETTER, we have the George Pérez Art Gallery, including selected art and pages from* Future Imperfect.




*Captain America, Wonder Woman, Wasp, Atom, and Ant-Man by George Pérez and Tom Smith, courtesy Alex García.*

Wonder Woman #12 original cover art, courtesy Benjamin Huang

*Diana ponders... this and the next four pages of art courtesy of Kevin McGovern*

GEORGE PEREZ

GEORGE PEREZ

GEORGE PEREZ

©2013

Wonder Woman *#4, page 20, courtesy Michael Crouch*

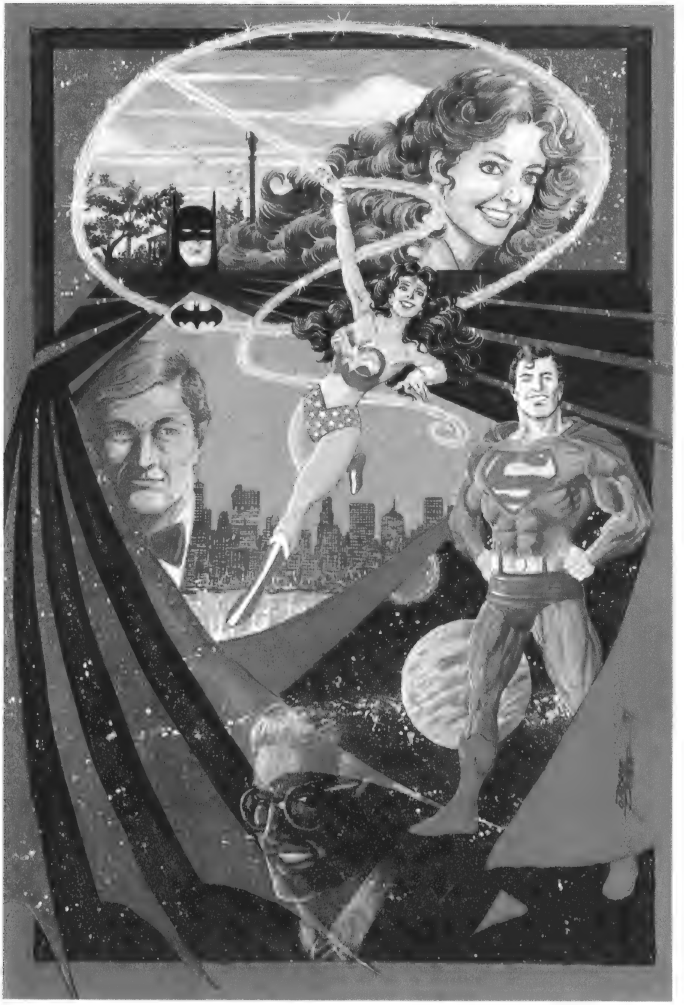
HOURS LATER, AT THE WINTER HOME OF JULIA KAPATELIS, AFTER ONE OF THE LONGEST NIGHTS IN THE COLLECTIVE MEMORY OF THOSE WHO ARE MIDWIS THERE...
IT'S EUREKA! FINISHED!
(YOU'VE DECIPHERED THE TALISMAN'S MEANING, JULIA?)
(WELL, I'VE COME AS CLOSE AS I'M LIKELY TO GET, ALL THINGS CONSIDERED.)
(APPARENTLY, THE INSCRIPTIONS TRANSLATE INTO A STRANGE GEOMETRIC PATTERN--)
(--WITH THE FOCAL POINT BEING DESIGNATED BY THE PICTURE OF A VULTURE!)
EXACTLY WHAT THAT MEANS, THOUGH, I COULDN'T BEGIN TO TELL YOU!
AND FRANKLY, AT THIS PARTICULAR MOMENT, I'M TOO THOROUGHLY EXHAUSTED TO EVEN THINK ABOUT IT!
WAKE ME SOMETIME BEFORE THE NEXT MILLENNIUM, OKAY?
(SLEEP WELL, SISTER--YOU HAVE EARNED YOUR REST.)
(THE REST OF THE TASK IS MINE TO ACCOMPLISH.)
JULIA KAPATELIS IS TRULY AN EXTRA-ORDINARY WOMAN.
NO AMAZON COULD HAVE SOLVED THE PUZZLE MORE SWIFTLY--OR MORE INGENIOUSLY.
THIS PATTERN LOOKS STRANGELY FAMILIAR TO ME--!
IF I COULD ONLY PLACE IT--!
PERHAPS THE OTHERS CAN HELP ME.
THEN AGAIN--PERHAPS NOT.
ALL OF THEM--ASLEEP.
WHAT A STRANGE WORLD THIS IS TO WHICH HERMES DELIVERED ME...
...POPULATED BY BEINGS UNLIKE ANY I HAD EVER KNOWN ON PARADISE ISLAND...
CONTINUED ON 3RD PAGE FOLLOWING.

Wonder Woman *#5, page 8, courtesy Michael Crouch*

*Courtesy Neil Southwell*

SOMEWHAT.
I... DID NOT EXPECT QUITE SUCH A...PASSIONATE RECEPTION, SUPERMAN.
I GUESS NOT.
SORRY AGAIN, WONDER WOMAN. I FREELY ADMIT I'M NOT ALL THAT GOOD AT THIS SORT OF THING...
"THIS SORT OF THING...?"
ER...
WELL... I SUPPOSE THAT JUST PROVES MY POINT, DOESN'T IT? YOU'VE BEEN ON MY MIND AN AWFUL LOT, SINCE WE MET IN WASHINGTON...
I'M... AFRAID I JUST RELORED MYSELF INTO THINKING YOU WERE... WELL...
...THAT I WAS ON YOUR MIND A LOT, TOO.
SORRY.
THAT IS THE THIRD TIME YOU HAVE SAID "SORRY," SUPERMAN. ONCE WAS MORE THAN SUFFICIENT.
I AM... NOT WITHOUT REGRETS. I WILL NOT SAY YOU HAVE BEEN COMPLETELY ABSENT FROM MY THOUGHTS IN THESE MONTHS PAST.
IN FACT, I HAVE A FRIEND IN BOSTON WHO IS PERCEPTIVE ENOUGH TO HAVE READ AKROY INTO MY SILENCE ON THE SUBJECT OF YOU...
THEN...
THEN THERE'S A CHANCE THE FEELINGS I HAVE WHIRLING ABOUT INSIDE MY BRAIN...
...MIGHT BE RECIPROCATED?
3

Action Comics #600, *page 3. Art by John Byrne and George Pérez. Courtesy Neil Southwell*

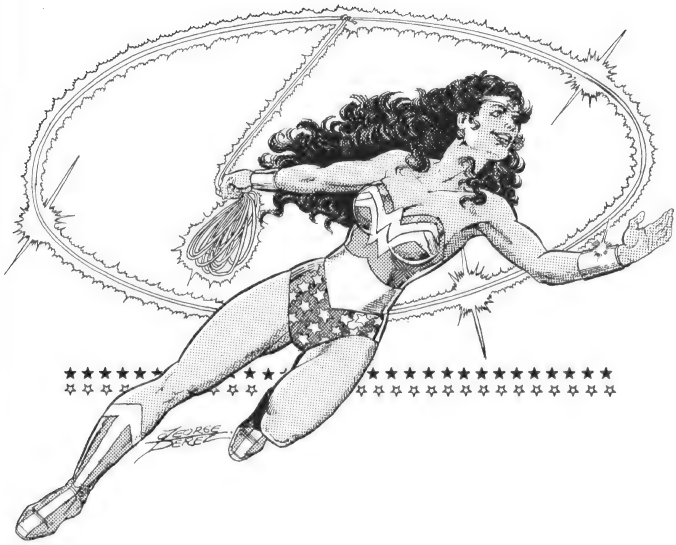


*Courtesy Neil Southwell*

*Supanova 2010 sketch, courtesy Brian Houltham*

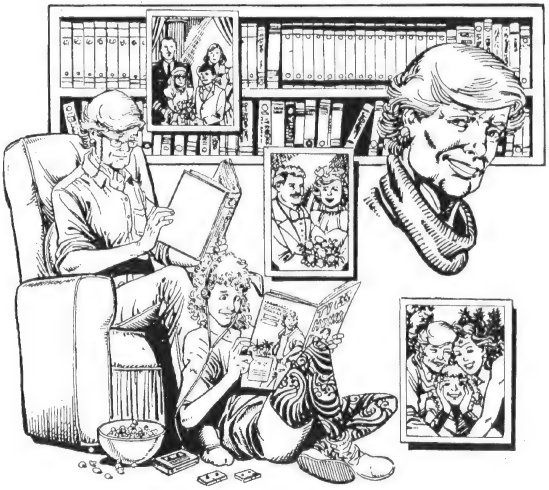
GEORGE PEREZ

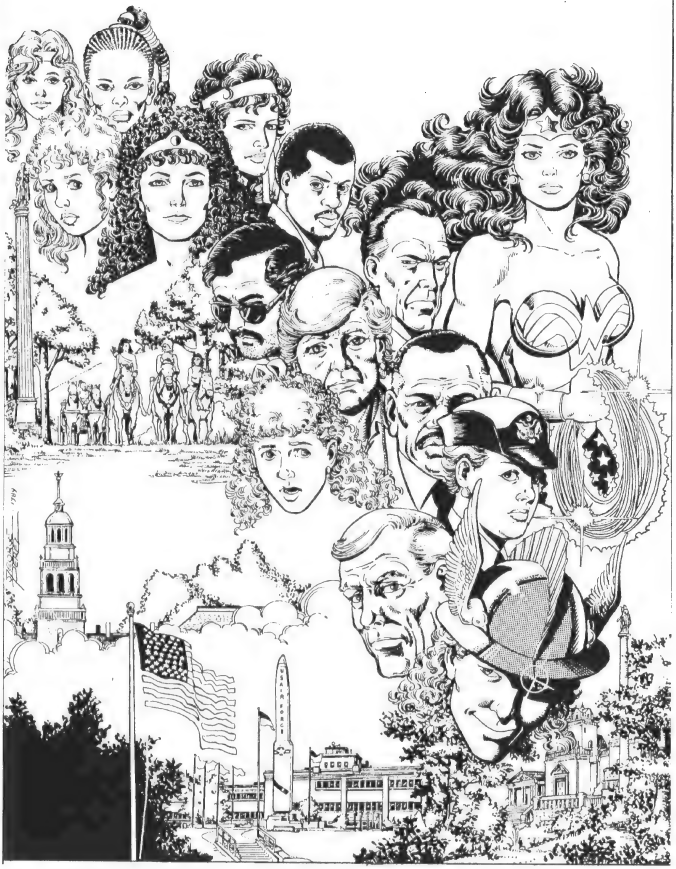
TO ERNIE
GEORGE PÉREZ



*From* Who's Who, *Wonder Woman supporting cast. Pencils by Chris Marrinan, inks by George Pérez.*

*From* Who's Who,
*Wonder Woman supporting cast.*
*Pencils and inks by George Pérez.*





Wonder Woman *#32 original cover art*

Comics Interview *#50 original cover art*

*Queen Hippolyta,*
*courtesy Andy Mangels*

# GEORGE PÉREZ ON THE 'NET

*There are countless websites with materials relating to George and his work. Here are some premier ones, each one verified at publication time by the editor.*

*Start your navigation on the 'Net at the OFFICIAL site:*
**https://sites.google.com/a/comicbookseries.info/gpz/**

*then head over to* ***www.titanstower.com*** *.. (Titans Tower - the most comprehensive Titans resource)*
***www.theartistschoice.com*** *..... (The Artist's Choice - Pérez Art available for purchase)*
***www.atariage.com/comics/index.html*** *..... (Atari Age - Swordquest comics online)*

*If you know of any we have not included, e-mail* ***tlorenzp@yahoo.com***

# GEORGE PÉREZ IS NOW ACCEPTING COMMISSIONS

*posted June 23, 2017*

Hello to all!

First of all, I want to once again thank everyone for all the well wishes, prayers, emails, cards and texts and phone calls since news of my recent heart attack hit social media. I am touched, flattered and humbled by all the love and concern.

As most everyone knows, my commitment to recovery has forced me to cancel all my convention appearances and my regular workload has shrunk to nearly zero, by my own choice, since producing deadline driven detailed comics work in my current condition is not really practical or recommended. However, despite all my hopefully temporary limitations, I am still an artist, and I really do need to keep drawing something. So. After doing a few private commissions for some friends, I have decided to offer home commissions to the public again, but in order to keep my stress levels as low as possible, with some strict guidelines.

Samples are available upon request of what I am offering.

Each commission will be limited to one single character per drawing, usually drawn with Copic markers with added pencil tones on 9 x 12 Bristol board. . I prefer using the pencil tones because detailed ink work is a bit eye wearying right now, especially with my vision treatments still ongoing. No backgrounds will be added unless I choose to add something minimal subject to my own judgement on the composition.

The price is $700.00 plus shipping, which I know is not cheap, but I will try to make it worth the cost.

Payment in full would be required before the commission will be started. However, it will be held in escrow so if at any time you wish a full refund ( and your piece has not yet been started ) the money can be refunded to you within 1 business day. Depending on the number of orders, it may take a substantial amount of time and there is no guarantee that I will be able to draw every request I receive.

I can only draw one of these on any day and I need to limit myself to a 5-day week (allowing me time to do whatever professional work I do accept from the kind publishers during the course of the year).

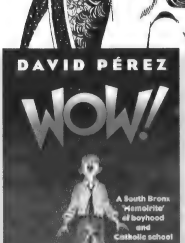
Any interested parties should contact my art agent Spencer Beck of The Artist's Choice for any further details and for placing a commission request at spencerbck@aol.com

I do not want to blister my thumbs twiddling, so being able to get back to some drawing, however limited, will definitely be good for my personal, physical and artistic well being.

Thanks and take care,
George Pérez

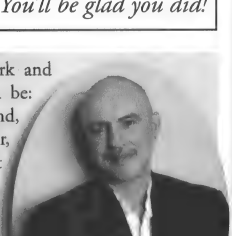
*Don't forget to check out* ***The Artist's Choice*** *website for original George Pérez art, as well as the works of many other artists!*

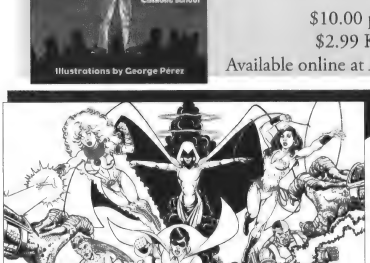
***www.theartistschoice.com***
*You'll be glad you did!*




"If I could define my life's work and creativity in one word it would be: Storytelling. As a father, husband, activist, writer, editor and actor, I've discovered that it's all about the story, how to tell it and how to share it. Welcome to my stories."

$10.00 print version
$2.99 Kindle ebook
Available online at Amazon.com





For ALL things TITANS,
the ***best*** online resource for news,
archives, art and history is
**www.titanstower.com**.
For ALL things PÉREZ
the only ***complete*** online resource
for news, art and more is
**www.george-Pérez.com**

# AD SPACE AVAILABLE!

Promote your business in the pages of **PACESETTER**... now with a wider audience!

Art should be Camera Ready or in EPS, TIFF, or PDF Formats. Please inquire for other digital formats. We also offer custom design service at ***no*** extra if you desire!

Full Page $50 • Half Page $30 • Quarter Page $20 • Back Cover (Full Page) $150
Classified ads *(up to 25 words. 25¢ each additional word)* $3.00

# LEARN HOW TO MAKE COMICS!

Let experienced comics professionals help you create your comics career!

**Comics Experience** offers LIVE online courses for writing, penciling, inking, coloring, and lettering.

You'll be able to see your instructor, interact with your classmates, and discuss your classwork in **real time.**

Or join the **Creators Workshop** where we hold regular meetings on craft, have forums dedicated to comics creation, as well as professional and peer critiques! Come learn and grow at your own pace!

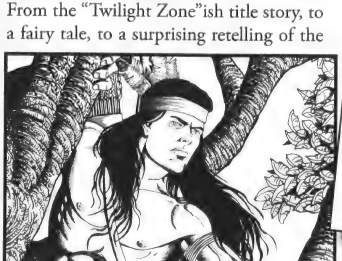
Enroll **anytime** from **anywhere!** Visit ComicsExperience.com to learn more!

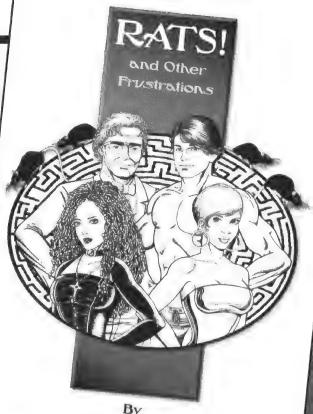
COMICS EXPERIENCE

ComicsExperience.com

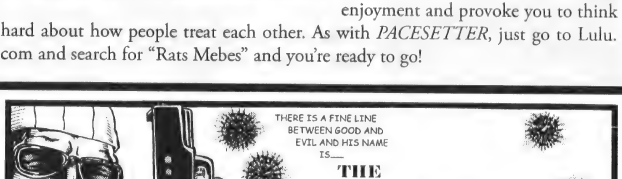
Fans of Alex Garcia's art will be sure to enjoy Marcus Mébès's new book, **RATS! and Other Frustrations.**

*RATS!* is a collection of three short stories and two poems, featuring stunning art in "George Pérez" style by Alejandro Garcia. From the "Twilight Zone"ish title story, to a fairy tale, to a surprising retelling of the






"Beowulf" saga from the viewpoints of a Civil War soldier and a Caddo Indian, this collection is sure to bring enjoyment and provoke you to think hard about how people treat each other. As with *PACESETTER*, just go to Lulu.com and search for "Rats Mebes" and you're ready to go!




**Tony Lorenz and Ken Anthony's "SNIPER" is part of the weekly online ADAPT™ Project. Seven strips, each done once a week for the 2013 calendar year. Join us and check them all out!**

**http://sniper.smackjeeves.com/**

*...and they're not alone...*

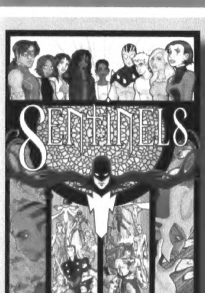
*Sundays:* ***http://tezlon.smackjeeves.com*** *(Larry Lonsby)*
*Mondays:* ***http://ladyspiritfist.smackjeeves.com*** *(Darrell Goza)*
*Tuesdays:* ***http://thunderhawk.smackjeeves.com*** *(various)*
*Wednesdays:* ***http://artifycecon.smackjeeves.com*** *(David McClain)*
*Thursdays:* ***http://themission.smackjeeves.com*** *(Kelly Lynn Williams)*
*Fridays:* ***http://gamebuzz.smackjeeves.com*** *(Mike Pascale)*

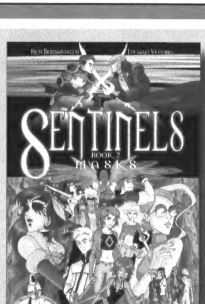
# http://mainenterprises.ecrater.com

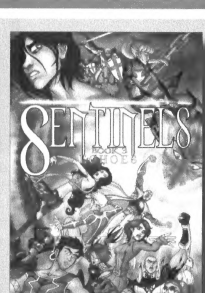
The latest issue of our newest comic anthology includes "WAR" Part 1, a continuation of the story from the ***Cosmic Man*** comic book, by Steve Keeter, TONY LORENZ and Jeff Austin. In this tale, the super team of Cosmic Man, Phoenix, The Spy, Raven, Night Man, Acrobat, The Simian, Sunwing and The Titan brace for the alien invasion to come. $5.00, shipping included, for this fantastic 40 page issue with full color covers.

Welcome to the home of Main Enterprises! Here you'll discover our magazines, comics and fanzines we have availble. We've been putting out fun publications since the early 70s and don't plan on stopping now! You can send your orders to Jim Main, 13 Valley View Rd., Brookfield, CT 06804, If you live in a country outside the USA and want to order our items, contact jmain44@aol.com to make arrangements. Dealer rates available when ordering 3 or more copies of most recent books. Use email address for inquiries.

And, we are always looking for material for our line of magazines and comics!




**Sentinels Book 1: Footsteps**, **Book 2: Masks** and **Book 3: Echoes** are $14.95 each, which includes shipping inside the U.S. (outside U.S. shipping will be charged and varies depending on country).

**PÉREZ FANS!**
Book 1 features FIVE Pinups by George Pérez. This is something you MUST have!

*Checks or money orders can be sent to:*
Rich Bernatovech • 802 9th Ave. #1A
NYC, NY 10019
Please make payments to: **Rich Bernatovech**

Released by Drumfish Productions.
Official website: **www.sentinelsonline.com**

# Back issues of *The George Pérez Newsletter* and *Pacesetter* are still available in limited quantities!

Issue #1
48 pages • Comic size
Full Color Covers
Limited print run of 500
Every copy autographed by George Pérez.
Interviews, articles, trivia, news, checklist, gallery and more!
$6.50 U.S.
$7.00 Canada
$10.00 International
*(cash or PayPal only)*

PACESETTER#5
128 Pages • Comic Size
Full Color Covers
ANNIVERSARY ISSUE!
Interviews, articles, trivia, news, checklist, gallery and more!
$12.95 U.S. • $14.95 Canada
$17.95 International
*(cash or PayPal only)*

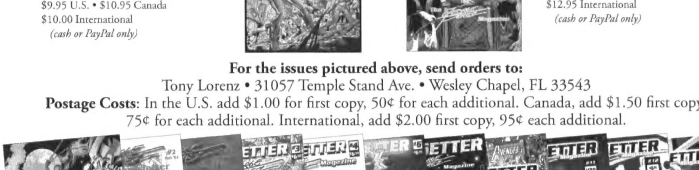
PACESETTER#1
64 Pages
Full Color Covers
Comic Size
Every copy autographed by George Pérez.
Interviews, articles, trivia, news, checklist, gallery and more!
$9.95 U.S. • $10.95 Canada
$10.00 International
*(cash or PayPal only)*

PACESETTER#8
80 Pages • Comic Size
Full Color Covers
The *Obscura* Issue!
Interviews, articles, trivia, news, checklist, gallery and more!
$8.95 U.S. • $9.95 Canada
$12.95 International
*(cash or PayPal only)*

PACESETTER#2
64 Pages
Comic Size
Full Color Covers
Every copy autographed by George Pérez.
Interviews, articles, trivia, news, checklist, gallery & more!
$9.95 U.S. • $10.95 Canada
$10.00 International
*(cash or PayPal only)*

PACESETTER#9
72 Pages • Comic Size
Full Color Covers
George Pérez in the 1970s.
Interviews, articles, trivia, news, checklist, gallery and more!
$8.95 U.S. • $9.95 Canada
$12.95 International
*(cash or PayPal only)*

**For the issues pictured above, send orders to:**
Tony Lorenz • 31057 Temple Stand Ave. • Wesley Chapel, FL 33543
**Postage Costs**: In the U.S. add $1.00 for first copy, 50¢ for each additional. Canada, add $1.50 first copy, 75¢ for each additional. International, add $2.00 first copy, 95¢ each additional.



**ADDITIONAL BACK ISSUES OF *PACESETTER* AND *THE GEORGE PÉREZ NEWSLETTER* ARE AVAILABLE ONLINE AT LULU.COM**
**Deluxe Hardcover editions of *PACESETTER* & *GPzN* available for $20.95 each.**

## Come Join the Fun! Contributors Always Needed!

**Articles, Artwork, Photos, Fan Art, Trivia, News, Checklist Assistance, etc...**

BEST,
GEORGE PEREZ
06
+ SMITH 06